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ABSTRACT

This is a final report on five demonstration programs developed by four professional arts education associations. The program, which had a primary concern of retraining teachers, had for its goals: the reorientation of the school climate towards the arts and affective learning; development of educational programs of high artistic quality in each art area; conducting of inservice programs to retrain those involved in the program; the infusion of the arts into all aspects of the school curriculum; and utilization of artists, performers, and educators from outside the school system. This report presents an overview of the project and its evaluation procedures. The programs at each of the five sites are described as to setting, objectives, strategies for change, evidence of change, and concluding observations. The results of the evaluation discuss the findings pertinent to each of the objectives, as well as general observations on the effects of the program and recommendations in regard to curriculum change in general and in the arts specifically. (KSM)

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Arts Impact: Curriculum for Change

Final Report

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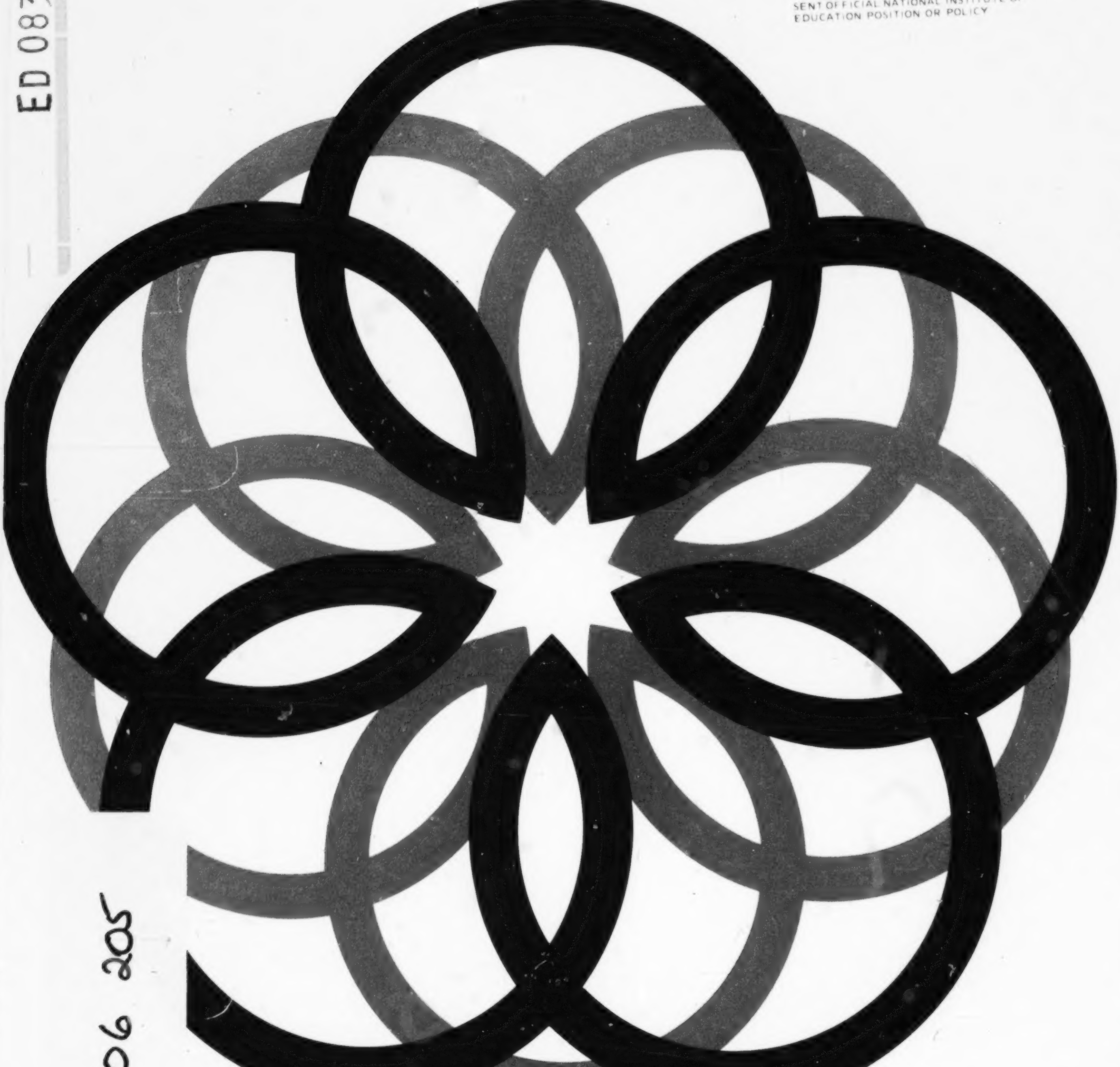

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FINAL REPORT

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IMPACT

INTERDISCIPLINARY MODEL PROGRAMS IN THE ARTS FOR CHILDREN AND TEACHERS

Prepared by

The Arts IMPACT Evaluation Team
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Submitted to

THE ARTS AND HUMANITIES PROGRAM
Office of Education
The U.S. Department of Health, Education, and Welfare

March 1973

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PREFACE

Project IMPACT was originally funded under the Education Professions Development Act Teacher Retraining Authorization. The conditions of funding required that the five school districts receiving grants provide for evaluation through a common agency. Subsequently, each school district receiving an IMPACT grant subcontracted with The Pennsylvania State University for the evaluation services.

This report represents one of three aspects of the final report by the evaluation team. A slide-tape overview of the project and a summary report also were prepared.

Robert L. Lathrop was Director of the Arts IMPACT Evaluation Team. Other members of the evaluation team included:

J. David Boyle, Project Associate, Music
William R. Stewart, Project Associate, Visual Art
Rudolf E. Radocy, Research Assistant
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Arlene Perlick, Graduate Assistant
Frances Ruan, Graduate Assistant
Betty Tisinger, Graduate Assistant

In addition, two consultants in dance, Lydia Joel and Shirley Ririe, and one in drama, Wallace Smith, served as ancillary members of the evaluation team and provided evaluative information regarding their areas of specialty. J. David Boyle coordinated and edited the final report.

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PART I: INTRODUCTION

OVERVIEW OF PROJECT

EVALUATION PROCEDURES

OVERVIEW OF PROJECT

Background

Late in the spring of 1970, $1 million in funds available through the Teacher Retraining Authorization of the Education Professions Development act were allocated to the arts. The four professional arts education associations, the National Art Education, the Music Educators National Conference, the American Theatre Association, and the Dance Division of the American Association for Health, Physical Education, and Recreation, were invited by the Office of Education to develop a plan. They conceived a project to develop five demonstration programs in the arts. The programs were to serve as Interdisciplinary Model Programs in the Arts for Children and Teachers (IMPACT). A proposal describing certain broad objectives which all demonstration sites would incorporate was submitted to the Associate Commissioner for Educational Personnel Development. The project was approved for funding beginning July 1970 and was to exist for a two-year period ending June 30, 1972, later extended to December 31, 1972. Several broad objectives were identified by the four professional associations:

1. To reconstruct the educational program and administrative climate of the school in an effort to achieve parity between the arts and other instructional areas and between the affective and cognitive learnings provided in the total school program.
2. To develop educational programs of high artistic quality in each art area, i.e., the visual arts, music, dance, and drama, in each of the participating schools.

3. To conduct inservice programs, including summer institutes, workshops, demonstrations, and other similar activities, for the training of teachers, administrators, and other school personnel in the implementation of programs exemplifying high aesthetic and artistic quality into the school program.

4. To develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school, and as a principal means for expanding the base for affective learning experiences in the total school program.

5. To utilize a number of outstanding artists, performers, and educators from outside the school system for the purpose of enhancing the quality of the art experiences of children.

Upon receiving notification that the project was to be funded, an advisory committee was formed to draw up a procedure for the selection of sites. Membership on the original advisory committee consisted of representatives of the four arts education associations and the Arts and Humanities Program staff of the U.S. Office of Education. Representatives of the arts education associations were in most cases the presidents and executive secretaries of the associations.

Selection of Sites

A general announcement was forwarded to chief state school officers in the fifty states asking for the nomination of two public school systems within their respective states. Twenty-six states responded, nominating more than 50 school sites. From among the sites suggested and proposals received, five were selected by the advisory committee: a middle school in Philadelphia; two elementary schools in Columbus, Ohio; a three-district consortium in southeastern Alabama;

six elementary schools in Glendale, California; and one elementary school in Eugene, Oregon. Each of these five project sites was to receive $200,000 in federal funding over the two-year period from July 1, 1970 through June 30, 1972.

Administrative representatives from each of the five nominated sites were asked to meet in Washington with the advisory committee to discuss the details of the proposals to be prepared and submitted to the U.S. Office of Education for funding.

As one of the conditions of the funding, the association representatives and the Office of Education insisted that each project site make adequate provision for the evaluation of the effectiveness of the program. To provide continuity across the five projects, the decision was further made to require that each of the five project sites subcontract the major evaluation responsibilities to a single evaluation agency. The recommendation was made by the advisory committee that each of the five projects set aside 10 percent of the total grant for the purposes of evaluation and that the subcontract be awarded to The Pennsylvania State University. The director of the evaluation team was then asked to meet with the five project directors and the advisory committee to discuss general provisions for evaluation.

Because this particular title of EPDA did not provide for an overall project coordinator, certain non-evaluation activities were included in the responsibilities of the Penn State team. Penn State was asked, for example, to serve as a clearinghouse for all information generated by individual projects. The original advisory committee proposed the formation of a project Steering Committee. The committee was comprised of a representative from each arts association, a member of the evaluation team, and the five project directors. The evaluation team was asked to build into its budget provision for travel expenses for four association representatives who would be assigned to attend the semi-annual meetings of the Steering Committee.

Each of the five project sites was allowed considerable latitude in determining how the general concept of IMPACT would be implemented in its local setting. An examination of the proposals for IMPACT in the five sites reveals considerable diversity in both the scope of the projects and the particular strategies for retraining a group of teachers. (For the reader who is interested in the evolution of IMPACT within the five project sites, parts II through VI provide a detailed description and evaluation of each of the five project sites and the strategies for retraining teachers.)

It was apparent from the outset that the five project sites came to the decision to become involved in Project IMPACT for widely differing reasons and with equally diverse degrees of commitment. It was equally apparent that the five project sites represented very different social and economic positions. They also were geographically diverse and were quite different in their educational structure and climate. Although such diversity tended to complicate any consistency in evaluation, diversity in the demonstration sites undoubtedly worked to the overall advantage of Project IMPACT by demonstrating the feasibility of establishing an arts-oriented curriculum in a variety of school settings.

As the concept of IMPACT gained momentum, a number of relationships were established with other groups also involved with promoting the arts in the schools. At the national level, the Arts and Humanities Program and the National Endowment for the Arts jointly decided to commit a portion of their Artists-in-Schools Programs to the five IMPACT sites.

The JDR 3rd Fund's Arts in Education Program helped the project in several ways. They sponsored a conference for IMPACT personnel during the first year of the project. The fund also made a grant to provide coordination services to the project during its second year. During that period it sponsored a tour of the IMPACT schools for the executive secretaries and presidents of the four arts associations so that they might view firsthand the accomplishments of the project which they had been instrumental in initiating.

Each of the project sites was selected near an institution of higher education, and project directors were encouraged to develop lines of communication with these institutions to provide resource and consultative assistance. Project directors also were encouraged to make use of the resources available through their state departments of education or public instruction and their state and local arts councils.

EVALUATION PROCEDURES

First Year

After receiving the final versions of the negotiated proposals, the evaluation team met to determine how to proceed with its portion of the project. An examination of the final proposals indicated that little attempt had been made to define outcomes of the project in terms which could be clearly operationalized. Further attempts to get individual projects to define outcomes in more behavioral terms were largely unproductive. On the basis of the relatively undeveloped status of the five projects at the beginning, the decision was made to concentrate the first year on formative evaluation. During the first few months of the 1970-71 school year, the evaluation team attempted to concentrate its visits on those project sites that were apparently having the most difficulty in getting their projects launched successfully. The evaluation team attempted to respond to each project's request for assistance and, in addition, made a number of visits on its own initiative in order to secure base-line data against which to compare project change. In all cases, project personnel recognized the genuine attempts of the evaluation team to be helpful during this initial period and responded with complete openness.

In some respects the evaluation team served more in the role of project facilitators than evaluators during the initial six-month period of the project. The evaluation project director was asked to attend a number of meetings representing the interests of the five projects with personnel from the four arts associations, the JDR 3rd Fund, and the Arts and Humanities Program of the U.S. Office of Education. Due to a lack of provision in the initial grant for overall project management and coordination, individual projects turned more and more to the evaluation team to provide the coordination among five projects. The inherent difficulty in merging the coordination and the evaluation functions was clear from the outset and became increasingly worrisome to the evaluation team as the first year of the project progressed.

At approximately mid-year of the first year of the project, the evaluation team made its point-of-view known concerning the incompatibility of serving simultaneously as project coordinators and project evaluators and insisted that the five projects collectively pursue some alternative plan for handling the overall project coordination. Additional funding from the U.S. Office of Education to support the management functions was not available. Therefore, the five projects approached Kathryn Bloom of the JDR 3rd Fund to determine its receptiveness to a separate proposal to support the coordination functions. A proposal was subsequently written and submitted to the JDR 3rd Fund's Arts in Education Program to underwrite the costs of a half-time project coordinator for a period of eighteen months beginning June 1, 1971. Mr. Gene Wenner, then a member of the U.S. Office of Education Arts and Humanities Program staff, was chosen to assume this responsibility. With Mr. Wenner named as overall Project Coordinator, members of the evaluation team gradually extricated themselves from management activities and concentrated their full attentions on the evaluation activities. Each project was visited several times during the first year of operation, and individual programs of evaluation were set up with each project site. While similar in many respects, these programs varied depending upon the amount of local interest shown in evaluation and upon existence of available local support to carry out evaluation activities.

At the conclusion of the first year, interim reports were prepared by the evaluation team. These reports, which summarized data collected by the evaluation team during the first year of operation, were basically descriptive in nature. While the reports placed a minimum of emphasis on summative evaluation, they did include a number of recommendations for the individual project sites. It also should be noted that the five sites were treated as five case studies; there was little or no emphasis on cross-site comparisons.

Second Year

For the second year of the project, the evaluation team prepared an overall evaluation matrix describing on one dimension the various sources of information about the project. The sources ranged from reactions of the community-at-large to reactions from students and teachers. The other dimension of the matrix included types of data which might be gathered. By use of this matrix the evaluation team felt that they had identified the probable sources of information which might be included in a summary evaluation to be prepared at the end of the second year of the project. Individual project directors were asked to identify locally developed sources of information, and the evaluation team examined its files on the individual projects and a complete listing of information available at the beginning of the second year of the evaluation was obtained. The type of data available varied from project to project, just as the appropriateness of some data sources for obtaining needed data varied. (See Table 1.)

The data sources included three basic groups of people: (1) local (non-school) people, (2) local school personnel, and (3) non-local persons. Types of data gathered were: (1) perceptions of the school program, IMPACT, and the arts in general by persons affecting or affected by Project IMPACT and (2) achievement (i.e., performance) data regarding students and teachers participating in the project.

While the availability and appropriateness of data varied from project to project, it was possible by use of the matrix to design several common procedures for gathering data across the five projects. Procedures used in all projects included: (1) on-site observations by members of the evaluation team, (2) interviews, (3) administration of questionnaires and opinionnaires, (4) administration of tests and examination of test data, (5) examination of written documents or reports, and (6) examination of audio-visual documentation in the form of slides, photographs, films, audio-tape recordings, and video-tape recordings.

TABLE 1

EVALUATION MODEL FOR PROJECT IMPACT*

Data Source	Type of Data				
	Perception of:			Achievement (Performance) In:	
	School Program	IMPACT	Arts	Academics	Arts
Local (Non-School)					
Community at Large	A-1: 2,3,5	B-1: 2,3,5	C-1: 2,3,5	D-1: 2,3,5	E-1: 2,3,5
Parents	A-2: 3	B-2: 3	C-2: 3	D-2: 3	E-2: 3
Advisory Groups	A-3: 2,5	B-3: 2,5	C-3: 2,5	D-3: 2,5	E-3: 2,5
Local Consultants	A-4: 2,3,5	B-4: 2,3,5	C-4: 2,3,5	D-4: 2,3,5	E-4: 2,5
Local School					
School Administration (School Board)	A-5: 2,5	B-5: 2,5	C-5: 2,5	D-5: 2,5	E-5: 2,5
Project Administration	A-6: 1,2,5	B-6: 1,2,5	C-6: 1,2,5	D-6: 1,2,5	E-6: 1,2,5
Project Consultants	A-7: 1,2 3,5	B-7: 1,2, 3,5	C-7: 1,2, 3,5	D-7: 1,2, 3,5	E-7: 1,2, 3,5
Project Teachers	A-8: 1,2,3, 5,6	B-8: 1,2,3, 5,6	C-8: 1,2,3, 5,6	D-8: 1,2,3, 5,6	E-8: 1,2,3, 5,6
Non-Project Teachers	A-9: 3	B-9: 3	C-9: 3	D-9: 3	E-9: 3
Students	A-10: 1,2,3, 4,5,6	B-10: 1,2,3, 4,5,6	C-10: 1,2,3, 4,5,6	D-10: 1,2,3, 4,5,6	E-10: 1,2,3, 4,5,6
Non-Local					
Association Representatives	A-11: 2,5	B-11: 2,5	C-11: 2,5	D-11: 2,5	E-11: 2,5
Evaluation Team	A-12: 1	B-12: 1	C-12: 1	D-12: 1	E-12: 1
Others (Foundations, etc.)	A-13: 2,5	B-13: 2,5	C-13: 2,5	D-13: 2,5	E-13: 2,5
USOE Personnel	A-14: 2	B-14: 2	C-14: 2	D-14: 2	E-14: 2

*Each cell is identified by a letter-number label; e.g., cell B-2 refers to data gained from parents regarding their perceptions of Project IMPACT.

Numbers following the letter-number label of each cell in the matrix indicate the procedure used in gathering data: (1) on-site observations, (2) interviews, (3) questionnaires-opinionnaires, (4) tests, (5) written documents, reports, and (6) audio-visual documentation. Data for cell B-2 were obtained via questionnaires and opinionnaires.

During the second year of the evaluation, the team concentrated its efforts on the development and utilization of instruments and procedures which would fill the gaps made apparent by use of the data matrix. The evaluation team was also augmented by the use of two part-time evaluation consultants in the area of dance and one part-time consultant in the area of children's theatre. Because it became obvious to the evaluation team that there was no practical way for them to remain conversant with the multitude of activities taking place in five different projects scattered throughout the United States, project directors were encouraged to keep daily or weekly logs and were encouraged to develop regular reporting forms which could be used by classroom teachers.

Like all other aspects of Project IMPACT, the evaluation was to some extent an evolving activity encouraged by the evaluation team, but in large part increasingly assumed as an integral part of each project at the local level. As projects worked out the mechanical aspects of their operation, it became apparent that, if they were to demonstrate and justify their accomplishments to the larger school system and community of which they were a part, it would be necessary for them to develop their own strategies for documentation and evaluation integrated into each of their project activities. Although not always called by the term "evaluation," each project did attempt to develop means for assessing the effectiveness of many of the varied activities which were undertaken as a part of Project IMPACT.

From the outset the evaluation team advised project directors and local personnel that the type of evaluation provided by the evaluation team was only one dimension of the total evaluation effort and that much of the assessment of the effectiveness of various strategies for retraining would have to be assumed on a day-to-day basis by the directors and by the other local personnel. The most that the evaluation team could do, given their geographic separation from the projects for long periods of time, was attempt to provide an accurate description of the general direction of the individual project and an overall assessment of the effectiveness of the project in changing the instructional climate and the effectiveness of the various strategies of retraining teachers. The evaluation team had always tried to make it clear that day-to-day evaluations of effectiveness had to be assumed at the local project level. The evaluation team also attempted to make clear that it could not deal with all the possible outcomes of the projects at the local level, but would concentrate its efforts on the more global outcomes of the project. Because the funding of the project was primarily directed toward the retraining of teachers, this was the primary focus of the evaluation team's efforts. It is obvious, of course, that the underlying purpose of retraining teachers is to provide a different emphasis and climate for teaching children about the arts. Although the evaluation team did give some attention to this ultimate goal of the project, its primary attention was directed toward ascertaining the effectiveness of the various strategies in retraining the teachers.

Limitations of the Project and the Evaluation

The very short lead time which was available between the time Project IMPACT was conceived and the time that it was expected to be operational comprised a serious initial limitation. Beginning in mid-May when the initial grants were made to the five project sites, directors had to be identified, individual schools within the cooperating districts had to be identified, proposals had to be rewritten, staffs of resource people had to be identified, contacts had to be established with local universities and state departments, teachers had to be recruited for inservice workshops to be held the first summer, plans for initial evaluation needed to be organized, contracts negotiated, and a myriad of other details too numerous to mention worked out in a period of six weeks. It is not surprising, therefore, that some of the projects got off to a very rocky start, and in at least one case, had to be substantially reorganized after the project was under way. It would be hard to conceive of a plan within which there were more potential seeds for disaster than Project IMPACT, and it is a strong recommendation of the evaluation team that sufficient lead time be made available in future projects of a national scope to permit reasonable planning and staffing for the schools involved. Even under the best of circumstances, plans will have to be altered as projects evolve, but beginning projects under such severe time constraints as were operating in this project will inevitably lead to the diversion of time and energy from pursuit of the goals of the project.

The evaluation team also encountered some problems, two in particular, which it was unable to resolve in a satisfactory manner. First, while a common evaluation agency had many advantages, it also had some drawbacks. The very distance between the evaluation team and each site necessitated, at least with the given resources, that site visitation be much less frequent than desired. Secondly, the time necessary to develop data gathering instruments, check their appropriateness in certain respects with project leadership at each site, prepare the instruments in sufficient quantity, send or take them to the site for administration, analyze the data, and finally provide feedback to the project sites was much too great for the data to be maximally effective.

The other major shortcoming of the evaluation effort was the difficulty encountered in measuring the substantive dimensions (i.e., the content) of the arts programs, both the inservice for teachers and school programs for students. While it was possible to make judgments regarding those aspects of the programs observed directly, the development of tests or other participant/observer procedures whereby any common scale against which the overall substantive dimensions of the individual projects could be measured proved to be too great a task to accomplish with the given restraints of the evaluation effort. Many factors worked against the development of such procedures, not the least of which were (1) the lack of definitive instructional objectives from the leaders of inservice programs, (2) the time constriction mentioned above, (3) the variety of approaches to inservice programs, (4) the diversity of the inservice programs which were tailored to meet the needs of the local situation, and (5) the fact that changes with regard to knowledge or skills in the arts were not necessarily considered as important as change in attitude and degree of commitment to the arts.

A final limitation which must be considered when examining changes in schools as a result of Project IMPACT is the limited duration of the project. While many changes were apparent in the schools, curricula, and individuals involved, it is the belief of the evaluation team that many of the ultimate changes will not be apparent for some time, especially with regard to changes effected in students' response to and utilization of the arts. Had the project been designed to examine effects beyond its two year duration, even greater changes in teachers' and students' behavior would have been apparent.

In summary, it must be recognized that both the project sites and the evaluation team had certain limitations under which they worked. Given these, it is the belief of the evaluation team that the findings reported herein will be of interest to those concerned with the effects of Project IMPACT, to those interested in developing future arts projects, and to those involved with the evaluation of national or state-wide arts projects.

PART II: COLUMBUS PROJECT

SETTING

OBJECTIVES

STRATEGIES FOR CHANGE

EVIDENCE OF CHANGE

CONCLUDING OBSERVATIONS

SETTING

The City

Columbus, Ohio's capital and second largest city, is located near the center of the state. The 1970 census listed the population as 539,677; Columbus then ranked 28 in population among United States cities.

Educational institutions include Ohio State University, Capital University, and Ohio Dominican College. Ohio State University is a center for research in industry, business, and education; other research organizations include Batelle Memorial Institute, the Edward Orton Jr. Ceramic Foundation, and the Chemical Abstracts Service.

Cultural stimulation and recreation are provided by the Columbus Symphony Orchestra, the Columbus Gallery of Fine Arts, the Columbus Public Library System (main library and seventeen branches), the Center of Science and Industry, and nineteen public parks.

The School District

The Columbus City School District had a total enrollment on April 21, 1972 of 106,824. The district included 127 elementary schools, 27 junior high schools, two joint junior-senior high schools, 13 senior high schools, and 11 special and trade schools.

As in any large urban system, there is great variability among individual schools regarding learning climate, degree of emphasis on the arts, discipline standards, and characteristics of students and faculties. It is difficult to state a philosophy for the entire Columbus system; however, a brochure entitled "An Overview of Educational Opportunities in the Columbus Public Schools" lists twenty expected outcomes for all elementary school pupils:

The student should be able to:

1. Communicate effectively.
2. Have a realistic and satisfying self-image.
3. Be self-controlling.
4. Actively seek self-improvement.
5. Work toward the achievement of worthy goals.
6. Draw on facts and concepts learned in the various disciplines and use them in problem solving and decision making.
7. Have positive attitudes toward learning and work.
8. Have economic competency.
9. Accept the likenesses and differences in others.
10. Act in a spirit of mutual respect with his fellows.
11. Possess aesthetic, moral, and spiritual values.
12. Assume personal responsibility for continuing learning.
13. Know and appreciate our cultural heritage.
14. Assume responsibility for effective citizenship.
15. Practice healthy living.
16. Have varied outlets for personal creativity.
17. Use leisure time in constructive and enjoyable ways.
18. Accept constructive criticism.
19. Exhibit appreciation for and dedication to the American ideals.
20. Have the courage of convictions and the will to defend them.

The Original IMPACT Schools

IMPACT began in Columbus during 1970-71 in two elementary schools, Cranbrook and Eastgate. The two schools are located in very different parts of the city and serve differing populations.

Cranbrook is located in Columbus's northwest secion, between the Scioto and Olentangy Rivers and adjacent to the affluent suburb of Upper Arlington. The right-of-way of the Chesapeake and Ohio Railroad divides the school district and its population. A diverse and often changing ethnic and social mix of children come to Cranbrook from married graduate students and other young Ohio State University personnel residing east of the tracks. The children from west of the tracks tend to come from more permanent middle-income, surburban families.

The educational philosophy of the staff of Cranbrook School follows:

> We believe boys and girls are our nation's and world's most valuable asset. In the profession of teaching, we have the opportunity to nurture their growth in the hope that the world will be a better place in which to live due to our efforts.
>
> We believe children learn best what they live and practice and that democratic procedures in the classroom are directly related to developing useful citizens for a democratic society.
>
> We believe all children have individual needs and abilities and should be given the opportunity to develop according to these needs and abilities.
>
> We believe respect for others is a basic requisite for living a full and meaningful life, and that this respect needs to be developed in children.
>
> We believe teachers must help children utilize effectively their potential abilities in the fundamental skills of learning; including social skills as well as communication and problem-solving skills.
>
> We believe in the worth of each individual and that each child should be encouraged to think independently, to inquire freely, to come to conclusions objectively and to express himself well.

> We believe children need to be guided toward social control, self-direction and the ability to assume responsibility for their own behavior.
>
> We believe physical health and emotional well-being are essential to learning and that they should be recognized and provided for in the school program.
>
> We believe every child possesses some creative talents which should be encouraged and developed.
>
> We believe we need to be constantly aware of safety and conservation and practice them at all times.
>
> We believe standards of moral and spiritual values should be developed and upheld.
>
> We believe desirable changes in behavior can be brought about through learning.

Eastgate is east of the downtown area and just west of Bexley, an affluent independent community that is completely surrounded by Columbus. Although the area which immediately surrounds Eastgate School contains attractive large homes built on quiet streets, many Eastgate pupils reside in low-income apartment housing and middle-income apartment dwellings located on the fringe areas of the district. As a result of the increase in number of students from the low- and middle-income areas, what had been a Black middle-to-upper-class school population became largely a lower-to-middle-class Black population. Eastgate may be considered an "inner city" school.

The educational philosophy of the staff of Eastgate School follows:

> We the staff of Eastgate School firmly believe that we should stimulate and promote the growth and development of each child to his highest potential by generating positive attitudes toward life and learning so that each

will become a mature, responsible, productive and self-realizing citizen in our society. We feel that we can best achieve this goal by emphasizing these areas of growth in our curriculum:

1. Creative Growth - We hope to build in children a sensitivity to the relationships between their knowledge, events, and the people around them so that they can better understand how to express their own feelings and experiences in their academic work and inter-personal relationships.

2. Social Growth - We shall attempt to create a climate in the school which will foster the development of children who are self-directed, self-controlled, self-respecting, and dignified human beings respecting and valuing themselves and others as worthy, important contributors to betterment of mankind and the world we live in.

3. Intellectual Growth - In our awareness of and through our involvement with the arts we would create an appealing, humane environment for learning. We would provide the stimulation necessary to encourage and develop experiences which help children to become avid seekers of knowledge and increasingly more responsible for their own learning.

4. Emotional Growth - In order that we have mature children, we must provide a climate wherein each child finds the joy of success in his own achievement as well as in the achievement of others; this achievement to be in all areas of learning, i.e., academic, aesthetic, personal-social, etc. We would have our children be emotionally stable and understanding and accepting of selves.

5. Moral Growth - Our goal is to help children learn to enjoy the rewards of sharing, being dependable and cooperating with others. We would help them learn loyalty to self, others and societies worthwhile institutions.

6. Physical Growth - We believe that through the art of dance, interpreted and implemented creatively with children, physical growth of the highest order can take place. We also believe that the joy of successful creative effort in dance, correlated with music, drama and art, will bring about an integrated growth experience not possible in a highly competitive physical education program. Physical education per se must continue to be a part of our instructional program.

The 1971-72 Satellite Schools

During the second year of the project, four additional schools, Kingswood and Marburn Schools (Cranbrook satellites) and Fairwood and Pinecrest Schools (Eastgate satellites) became involved in the project.

Marburn is located in northwest Columbus, beyond Cranbrook. Most students come from upper middle class homes; the teachers tend to be experienced and teach largely for personal satisfaction rather than as a means of livelihood.

Kingswood, just west and south of the Ohio State University campus, is a predominantly middle class school with its student body drawn from University families.

Fairwood is located south and east of Eastgate; its pupils are almost entirely Black and generally come from lower-middle-class homes. The school has the appearance of what, for some, is the stereotype of an "inner city" school.

Pinecrest is located in a middle class White neighborhood near the eastern boundary of the city.

OBJECTIVES

According to the Columbus Project IMPACT proposal,

> The fundamental purpose of the project is to demonstrate that school activities in those areas of creative human endeavor commonly referred to as "the arts" can transform the traditional curriculum into one which (1) emphasizes the integration of the arts into the mainstream of human experiences, (2) aids students in becoming sensitive to the qualitative aspects of their own experiences as sources for artistic ideas, (3) explores the similarities and differences in the ways professionals in the arts develop their ideas, and (4) challenges students to make effective use of their creative resources.

The Project Director, Martin Russell, formulated a descriptive statement of objectives which is basic to strategies employed in Columbus. After an introductory section stressing the value of the arts for arousing positive attitudes toward learning and the human interaction of the project, two general objectives were stated:

> To provide an appealing, humane environment for learning, a place where people want to be.
>
> To stimulate students and teachers to approach all learning experiences with a mutual respect for each other and with the expectation that the experience will be pleasant and meaningful.

Objectives related to the teachers included:

> To work together to seek solutions to problems such as: students' learning difficulties, the need for parents' positive involvement in school affairs, more flexible and effective use of the school day.
>
> To develop a curriculum which is based on obvious (to the teachers) needs and goes beyond given texts.
>
> To design and exploit situations which make reading and other skill subjects necessary, exciting, and relevant.

> To combine content areas in ways which provide students with opportunities to experience learning relationships in which the total may be greater than the sum of the parts.
>
> To become models who take joy in learning and in the learning process, are venturesome, and who trust and support one another.

The document then stated student-related objectives:

> To express their own ideas and feelings confidently and competently.
>
> To embrace the disciplines of verbal and mathematical communication because of present needs for such skills.
>
> To become increasingly sensitive to relationships of knowledge, events, and people.
>
> To experience the joy which accompanies success and to strive constantly to improve on past performance and to contribute to the successes of others.
>
> To become self-directed, self-controlled, self-respecting, dignified human beings.

Descriptions of the inservice session and aesthetic team functions concluded the document:

> An essential component of IMPACT is the strengthening of teachers' personal and professional resources through a training program based on needs of the teachers as expressed by themselves. The training sessions are designed primarily to deepen the teachers' awareness and appreciation of the arts and to equip them to do a better job of teaching the arts. However, a problem solving format is purposefully utilized by the consultants who lead the training sessions and the sessions, thereby, become examples of good teaching practice applicable to any area . . . .
>
> The personal and professional growth resulting from the teacher training program is buttressed by a team of resource teachers in the arts of dance, (Joan Bernstein), drama, (Kay Paisley), music (Louella Hofsteter), and visual art (Kenneth Valimaki). As the team members serving as resource persons bring their expertise into the classroom situation, they further broaden classroom teachers' insights into the arts and how to teach them. By working as a team, they are revealing the interrelatedness of the arts and indeed of all areas of human living and learning . . . .

STRATEGIES FOR CHANGE

For Columbus, Project IMPACT meant several things: Increased attention to the elementary school curriculum; more class time with arts-related activities; expanded classroom teachers' knowledge of and confidence in teaching the arts; and new and expanded opportunities for teachers and students to work with musicians, visual artists, dramatics personnel, and dancers. The project director, a team of consultants from Ohio State University, the principals, a group of arts resource teachers known as the aesthetic team, and the classroom teachers all participated in planning the program.

The overall strategy was to acquaint the classroom teachers in Cranbrook and Eastgate Schools with the arts and their utility in meeting the needs of children through summer workshops, inservice sessions, and exemplary teaching by the members of the aesthetic team. With the help of the Ohio State consultants and the team members, the teachers gradually utilized increasing amounts of arts-related endeavors in their classrooms. After the first year, IMPACT was expanded to four satellite schools using the same general strategy.

Inservice Program

Although many educational projects have involved university personnel in a close working relationship with public schools, the jointly developed, mutually respectful relationship between the Columbus Project IMPACT project and the Ohio State University provided an outstanding model for inservice programs. University faculty working with IMPACT maintained roles beyond that of inservice instructors or resource personnel; for example, IMPACT teachers were invited to campus to discuss the program, OSU faculty served on the local Steering and Local Evaluation Committees, and special efforts were made to place student teachers in IMPACT schools. Throughout the project, the OSU consultants made consistent efforts to obtain feedback from IMPACT teachers regarding development and improvement of inservice strategies.

Evidence of the mutual beneficiality of IMPACT is provided by a statement of University commitment, formulated by the Chairman of OSU Department of Art Education, Music Education, Speech Education, and Dance, which was included in the Columbus proposal:

> The project will also help direct attention to the undergraduate education of art, dance, drama, and music teachers who would have the capabilities to contribute to the kinds of innovative programs to be developed through the project. Specifically, the Ohio State University faculty involved as consultants in the project will conduct continuous seminars among the education faculties in the several arts and elementary education at the University. These seminars will consider implications of the project program for teacher education curricula in the arts.

The inservice program was initiated in August 1970 and continued on a regular basis throughout the duration of the project. The general plan of the inservice program, which was under the direction of the OSU consultants, was to allow the aesthetic team (arts resource teachers) and the classroom teachers to participate in the arts experiences at different levels of intensity. Generally, members of the aesthetic team worked closely with the consultants in their respective arts areas. Classroom teachers were given opportunities for "encounters" in all arts areas and "in-depth" experiences in selected arts areas. While classroom teachers were given the choice of selecting one or two arts areas for their initial "in-depth" experiences, they were provided "in-depth" experiences in other arts in subsequent inservice sessions.

The key personnel in the inservice program were the four Ohio State University consultants who worked with the Columbus IMPACT Project in its entirety. They included Jeanne Orr, visual arts consultant, George Lewis, drama consultant, Mary Tolbert, music consultant, and Jerry Kvasnicka, drama consultant. The consultants were always ready to provide leadership at training sessions as well as advice or help on a one-to-one personal basis. Throughout the project the consultants provided many services which were "beyond the call of duty." Such actions did much to enhance the strong working relationship and mutual respect developed among the consultants, the project teachers, and project administration.

Visiting and Resident Artists

Another major strategy for effecting change in Columbus was to utilize professional artists in the schools. Although many of the artists were sponsored by the Artists-in-Schools Project of the National Endowment for the Arts and U.S. Office of Education in cooperation with the Ohio Arts Council, many local artists also contributed to Project IMPACT in Columbus.

During both years of the project, there was a sculptor in residence. Tom Taylor, who was in residence during the 1970-71 academic year, worked largely in an informal manner, i.e., students were welcome to visit him in his studio at Eastgate School, watch him work, and ask questions. He also worked in Cranbrook School, but to a lesser extent. Taylor utilized metal sculpture, plastic foam tunnels, bed sheets, lights, and other diverse materials to stimulate and encourage children to develop their own art works. He also worked with children on several outdoor creative environmental activities. He brought several artists into Cranbrook and Eastgate for one-day residencies. Among these artists were a potter, a light show, a jazz group led by a well-known Ohio wood sculptor, a photographer, and a folk singer.

The sculptor-in-residence during 1971-72 was Jack Mann. Although he had studios at both Eastgate and Cranbrook Schools, he was unable to work with his primary medium, welded steel, in the schools because of fire regulations. He was, however, able to do his welding in the Metals Laboratory at Battelle Memorial Institute. Although his contact with students was somewhat limited because of this arrangement, he did spend some time in both schools each week. He also was instrumental in arranging for several other artists to spend one day in each of the IMPACT schools. Artists visiting the schools under this arrangement included Marilyn Reeves, a sculptress working in papier-maché, Clare Creager, a weaver who discussed and demonstrated the use of a floor loom and a spinning wheel, Trudy Fischer, a painter who used mechanically-applied images and ultraviolet colors, Peter Fromm, a photographer, and two jazz guitarists and a harmonic player who performed and demonstrated improvisation.

Dance teachers and artists comprised a major thrust of the visiting and resident artists program. Virginia Tanner, noted dance educator from the University of Utah, spent five weeks in Columbus. Miss Tanner taught all classes in Cranbrook and Eastgate Schools at least once. Each teacher was able to observe a series of lessons.

Shirley Ririe, also of the University of Utah spent a two-week period in Columbus. She presented lecture-demonstrations and taught sequences of classes at both Cranbrook and Eastgate; teachers from the satellite schools were able to observe her teaching demonstrations at their respective grade levels.

Dance companies spending time in the Columbus IMPACT schools included the Bella Lewitzky Dance Company and the Murray Louis Dance Company. Students and teachers were able to interact with the dance companies through lecture-demonstrations, classes, performances, and rehearsals. The Murray Louis Dance Company, which was in residence during the second year of Project IMPACT, also taught master classes in the satellite schools. Their residency culminated in a dance concert presented in Meashon Auditorium on the Ohio State University campus. The dance concert was attended by more than 3,000 students, parents, and teachers.

Another dancer, John Bennisan who was from Ghana, performed in his native costume in Cranbrook and Eastgate Schools. His appearance stimulated much interest in Africa and African art.

Musicians performing in Columbus IMPACT schools have included the Columbus Symphony Orchestra, the Ohio State University Baroque Ensemble, the Jazz Ensemble from Capitol University, and Coleman Blumefield, a concert pianist funded by the Ford Motor Company. In addition, a number of brass, string, and woodwind ensembles made up of members of the Columbus Symphony Orchestra also performed in the schools.

Enrichment in drama included attendance by some students at dramatic events such as a performance of "The Tortoise and the Hare" by the Everyman Players from Berea, Kentucky, the Ohio State University Christmas presentation of "Amahl and the Night Visitors," and a children's theatre production of "Pegora." With the assistance of the Ohio Arts Council, a local reperatory theatre group, Imagination Plus, presented drama in both the original and satellite schools. Teachers were visited by members of the company prior to a performance to aid in orienting the teachers and students to the forthcoming performances.

The Aesthetic Team

Central to the implementation of Project IMPACT in Columbus was the role of the arts resource teachers, referred to collectively as the aesthetic team. One team served both Cranbrook and Eastgate Schools. Two additional teams were formed during the second year of the project to serve the four satellite schools.

The original aesthetic team, which provided the model for the other teams, included Kenneth Valimaki, visual art, Louella Hofsteter, music, Kay Paisley, drama, and Melva Murray, dance. Melva Murray had an opportunity to join a professional dance company and was replaced on the team by Joan Bernstein in January 1971. Jon Crosse, instrumental music teacher for the schools also worked as a member of the team; however, because of teaching responsibilities in other elementary schools, he did not work as integrally with the team as did the other team members.

The team worked with the same spirit as the consultants: one of free and open exchange of ideas. The team worked closely with the consultants and teachers and by and large established extremely good working relationships in both schools. By planning and working as a team, the team was able to develop many arts activities which involved more than one art form.

The resource teachers in Columbus worked both with students and teachers. It was the philosophy of the project that there are some arts experiences when the expertise of an arts specialist was more appropriate for guiding students than the classroom teacher; however, this was not intended to make the classroom teachers feel any less competent or to replace him or her. The classroom teacher stayed in the room while the arts resource teacher conducted the lesson. It is to the credit of the aesthetic team that such a good working relationship was established that classroom teachers could ask a member of the aesthetic team to come to his or her classroom and provide certain arts experiences; similarly, members of the team were free to suggest that they come into a classroom to provide some arts experiences.

Community Involvement

As mentioned in the discussion of visiting and resident artists, a number of performing groups from the community performed in the schools. Another example of community-school cooperation was the program developed at the Columbus Gallery of Fine Arts. Special tours were arranged for IMPACT teachers and students. During the summer of 1971, a volunteer service group affiliated with the gallery organized and arranged a visualization of the overall IMPACT program in Columbus.

One teaching-learning sequence in the arts featured at the exhibit was particularly illustrative of the Columbus IMPACT program in operation. Anticipation of John Bennisan's visit encouraged for a period of two weeks a focus upon Africa in each school. Students created their own "African" art forms. In the sixth grade at Cranbrook School, discussion regarding African influence on Picasso and other early Cubists inspired further study of Picasso, particularly of his slab-like figures. The students were provided with plywood and paint and given an opportunity to create their own slab-like figures, some of which were in the exhibition. The interest in plywood construction further manifested itself in the rather complex construction of a toy World War I airplane. Then, the airplane motivated the students to request the assistance of the drama member of the aesthetic team in writing a "Snoopy and the Red Baron" play, which was performed for the entire student body at Cranbrook. As one visited the summer IMPACT exhibition, he could follow a flow of interest from Africa through Picasso to a contemporary comic strip.

A number of IMPACT teachers became quite interested in the Columbus Gallery of Fine Arts. Several of them initiated membership for the first time, and one teacher became involved in soliciting for the Gallery's building fund. The IMPACT schools also piloted a teaching aid designed by the gallery staff.

Another strategy for involving the community in Project IMPACT was a program conducted by the PTA of Cranbrook School. Following is a description of the program paraphrased from a document submitted by the principal of Cranbrook School.

The multi-purpose room contained an exhibition organized by Cranbrook parents. Seventy paintings and works of sculpture, created by twenty-four parents and teachers, were displayed. On arrival in the room, each parent and teacher received a name tag, which was one of four colors. Large paper arrows communicated nonverbally that the approximately 200 people in attendance were to be seated on the floor.

After a brief business meeting and introduction of visiting dignitaries, including John Ellis, Superintendent of the Columbus Schools, a brief resume of IMPACT in Columbus was given. Teachers discussed significant classroom events; aesthetic team members presented slides depicting their work. Examples of children's art works were displayed.

Parents using name tag colors as assignment cues, went to one of four locations in the school where, using appropriate materials, they participated in a music, art, drama, or dance lesson conducted by an aesthetic team member. A melody was composed for quotations and limericks in music class. The drama class reacted to sound effects and viewed videotapes of themselves, the dance class engaged in body conditioning and created a short group dance. The visual art classes created slides and investigated photography without a camera.

Parents were extremely enthusiastic about the arts at the conclusion of the meeting; the Superintendent also was very impressed with IMPACT.

Administrative Structure

The administrative organization of Project IMPACT in Columbus was from the beginning a strength of the project. Martin F. Russell, formerly an art supervisor, was project director. He was particularly suited for the position for several reasons: (1) he had administrative and supervisory experience, (2) he was an arts educator (visual arts), (3) he also was particularly knowledgeable in music and drama, and (4) he had a deep personal commitment to the arts. Throughout the project he proved to be an outstanding leader.

The work of the building principals also comprised an integral part of the administrative hierarchy. The principals of Cranbrook and Eastgate Schools, Elaine Leach and Evelyn Jones, respectively, were the primary reasons those schools were selected as IMPACT sites. These principals were dedicated, competent, and hard working individuals who had developed good working relationships with their teachers. Throughout the course of the project, the principals played a major role in implementing IMPACT. They arranged the necessary scheduling adjustments, arranged released time for teachers, helped coordinate visiting artists' and resource teachers' schedules, assisted in obtaining materials, and generally facilitated the project in every way they possibly could. Without their commitment to IMPACT, it is doubtful that the project could have approached the degree of success that it did.

The project was not, however, administered solely by the director and principals. To the contrary, it was characterized by strong reliance upon the Local Steering Committee. This committee was comprised of the director, principals, the aesthetic team, some of the Ohio State University consultants, some classroom teachers from both Cranbrook and Eastgate Schools, and some arts administrators from the central offices of the Columbus City School District. The committee was active throughout the project, and in the opinion of the evaluation team, was instrumental in establishing the spirit of "give-and-take" which emerged in the Columbus Project IMPACT.

In addition, the support of higher-echelon administrators in the Columbus City School District did much to enhance the effectiveness of the project. These people, particularly Lester Huber, Assistant Superintendent for Instruction, Hortensia Dyer, Executive Director of Elementary Education, and Helen Sanfort, Director of Fine and Performing Arts, not only supported the project, they facilitated it.

EVIDENCE OF CHANGE

Evidence of change in the Columbus Project, as in the other project sites, came from many sources. Data sources included on-site observation by the evaluation team and the consultants of the national arts organizations, interviews with school district and project personnel, responses to questionnaires by teachers, responses to questionnaires by visitors to the project, statements by consultants and resource teachers, interviews with students, student responses to an interest inventory, examination of certain academic achievement data, and examination of hundreds of activity reports prepared by project teachers.

Because the project was focused on Cranbrook and Eastgate Elementary Schools, data pertaining to the programs of those schools receive primary attention. A brief discussion of the expansion program to the satellite schools also is included.

For convenience, data are discussed as they relate to four aspects of the project: (1) the inservice program, (2) the visiting and resident artists, (3) the aesthetic team, and (4) the actual program as it involved the classroom teachers and the students. A final section concerns the expansion program.

Inservice Program

As stated previously, the inservice program was designed "primarily" to deepen teachers' awareness and appreciation of the arts and to equip them to do a better job of teaching the arts." While the ultimate measure of the effectiveness of an inservice program for teachers must be in terms of changes in their programs for students, it was also believed that teachers' perceptions of the values of, and their attitudes toward, their inservice experiences could provide more immediate data regarding the inservice program. Questionnaires were answered by the participating teachers following the Summer Training Institutes held in August of 1970 and 1971. Questionnaires administered in the latter part of each school year also were designed to obtain data regarding the inservice program.

In general, teachers' attitudes toward the inservice leadership, the material presented, and the ways in which the material was presented were extremely positive. The stated goals of the 1970 Summer Training Institute included consideration of teaching and curriculum strategies, planning for optimal use of the aesthetic team, clarification of IMPACT aims and objectives, consideration of evaluation plans, and acquaintance with multi-media resource material. A majority of the teachers agreed that all of the institute goals were accomplished.

In March 1971, classroom teachers, in response to an extensive questionnaire regarding the Columbus Project, again responded quite favorably to the inservice program. A large majority of project teachers indicated that their inservice experiences had been valuable in most respects and highly valuable in others. Many teachers indicated that the arts had become much more meaningful in both their personal lives and their teaching.

There were statistically significant shifts in the number of teachers visiting art galleries, attending dance recitals, attending drama presentations, and following news of the arts. There also were significantly increased numbers of teachers interested in dance classes, drama lessons, and painting and sculpture. This increased interest and participation in arts activities during their out-of-school lives suggests that the first year inservice program did indeed have a desired effect in making the arts increasingly of value to the teachers personally.

The concluding inservice session for the 1970-71 school year was devoted to laying the ground work for the 1971 Summer Training Institute. Four discussion groups were set up to consider the following questions:

> At this point, what values do the arts have for you personally? . . . what value do you believe they have for the children you teach?
>
> What has been good and successful in your working with the team of arts resource teachers? . . . what suggestions do you have for ways of working with arts resource teachers next year?
>
> What were the times this past year when you would have liked to have called for help? . . . what kind of help would you have needed?

According to the project director, reports from the various groups indicate that the discussions were honest and purposeful. They provided a basis for the 1971 Summer Training Institute.

The 1971 Summer Training Institute, held at Cranbrook School, was carefully planned to reflect needs and concerns experienced by the teachers at the conclusion of the first IMPACT year.

The general format of the institute was structured to help teachers increase their understandings of the arts, provide opportunities for self-expression, and facilitate development of teaching materials. In the morning, each teacher was involved in an "in-depth" experience, under the guidance of an Ohio State University consultant, in one of two chosen art areas. (Teachers were involved with their alternate choice on alternate days.) The three-hour morning sessions stressed understanding, "insight," and security in teaching. Afternoon sessions were primarily for individual exploration; a variety of opportunities for visiting art exhibits, grade-level meetings, participating in an OSU drama methods course, studying curriculum, learning to use audio-visual equipment, and understanding children's contemporary culture were provided.

A detailed report of the content offered in the institute was prepared by the four Ohio State University consultants. This report was attached to the Final Report of the Columbus IMPACT Project, which is available from the project director.

The evaluation team constructed a special evaluative instrument for the institute. Teachers reported a wide range of experiences and highly positive feelings. All but one teacher viewed the quality of instruction at the institute as good or excellent. All teachers indicated the belief that their institute experiences would be of considerable value to them during the 1971-72 school year. Teachers' responses to a question regarding the strengths of the institute fell into three broad categories: personalities, planning, and events. Strengths classified under personalities generally referred to particular instructors or to the cooperative spirit of the people involved, e.g., "everyone willing to work together." Strengths of planning generally referred to the organization of the institute; strengths of events usually referred to a specific activity, e.g., "music" or "Miss McKenzie's talk." Perceived weaknesses of the institute were also of three general classes: time distribution, specific events, and relevancy. References to time distribution included comments such as "not enough time" or "not enough group discussions." Weaknesses classified as weaknesses of relevancy included such comments as "more definite techniques needed" or "lack of sufficient attention to how teachers will begin school year." In summary, the most frequently mentioned strengths were related to the ability of the teachers, principals, arts resource teachers, and project consultants to work together cooperatively and harmoniously, thus providing reinforcement to the view that the Columbus Project IMPACT provides a "cooperative model." The most frequently mentioned weaknesses of the institute were in terms of time.

The inservice program continued on a regular basis throughout the final year of the project. A notable change in the 1971-72 inservice program, however, was the expansion to include teachers from the four satellite schools. While it was possible on certain occasions to provide a common program for teachers from all six IMPACT schools, it was necessary to provide separate sessions in most instances.

In addition to continuing work with the Ohio State University consultants, the second year of the inservice program utilized a number of other artists and consultants. Shirley Ririe, visiting dance educator from the University of Utah, conducted separate dance workshops for teachers from the satellite schools and the original two

IMPACT schools. Members of the Murray Louis Dance Company also provided a workshop.

Mildred Wilson and Joseph Volpe presented a discussion of their approach to IMPACT. Mrs. Wilson and Mr. Volpe offered several suggestions regarding the diplomatic handling of visitors, an increasing matter of concern to Cranbrook and Eastgate teachers.

Inservice activities also were held in conjunction with some arts events. An Ohio State University performance of Joan of Arc at the Stake, a dramatic oratorio by Honegger, used a children's chorus consisting of sixth graders from Cranbrook and Eastgate. After the performance, the director met with IMPACT participants to discuss the production. On another occasion, IMPACT teachers met at the Columbus Gallery of Fine Arts to study visual art and increase familiarity with the Gallery's function as a Columbus cultural resource. The Gallery's permanent collection was presented by Jeanne Orr, OSU visual arts consultant to IMPACT. The Gallery's main exhibit at the time, Designer/Craftsman '72, was presented by exhibit chairman, JoAnn Stevens. Donna Turner, the Gallery's curator, also spoke with the teachers.

Interviews with Cranbrook and Eastgate teachers conducted by a member of the evaluation team revealed that even at the conclusion of the project teachers still held very favorable attitudes toward their inservice experiences. A number of them indicated that the inservice program and/or the Ohio State University consultants were the major strength of the project. A number also indicated that the cooperative planning of the inservice (and the entire project for that matter) did much to enhance the effectiveness of the project.

Interviews with Wayne Ramsey, Chairman of the Department of Music Education at Ohio State University, who worked closely with the four project consultants, and Jeanne Orr, coordinator of the inservice program, confirmed that, from their point of view, the inservice aspect of the Columbus Project had been extremely successful. As a result of their work with the project, several mini-courses and workshop-type courses were developed and offered through Ohio State University. Drs. Ramsey and Orr attributed much of the success of the inservice program to the cooperative plannings by teachers, principals, resource teachers, the project director, and the consultants. Not only the content of the workshops, but also the cooperative working relationships which characterized them, provided the basis for the implementation of Project IMPACT in Columbus.

Visiting and Resident Artists

The visiting and resident artists did much to provide an aura of professionalism to the project, particularly in dance.

The first dance teacher-in-residence, Virginia Tanner from the University of Utah, laid the groundwork for the dance program. In her initial three-week residency in the fall of 1970, she, for the most part, worked directly with the children while their classroom teachers either observed or participated directly. Many teachers took notes regarding these sessions; Miss Tanner asked the teachers to allow her to use the notes in compiling a manual for the teaching of dance.

Virginia Tanner's second visit to Columbus overlapped with the residency of the Bella Lewitzky Dance Company. Part of her role during this residency was to prepare students so that the residency of the dance company might have as great a meaning as possible for them.

From all reports, Miss Tanner's residency in Columbus did much to enhance the position of dance in the Columbus Project. She worked extremely well with the students, the teachers, and the local resource teacher. Her approach to teaching dance, according to the project director, was particularly appropriate for Columbus's initial artist-in-residence in dance.

The Bella Lewitzky Dance Company, which was in residence for two weeks during the first year of the Columbus Project, also was well received. Bella Lewitzky was somewhat more direct than Virginia Tanner in approaching the concepts of space, shape, time, and energy through dance; Miss Tanner tended to utilize movement games and concrete story ideas in her teaching. The difference in approaches in themselves provided the Cranbrook and Eastgate teachers with a broadened view of dance education.

The Bella Lewitzky Dance Company made its "impact" in the Columbus Project through a variety of approaches: workshops for teachers, teaching children, lecture-demonstrations, rehearsals, and performances. By the time students attended a performance of the dance company, held in Mershon Hall on the Ohio State University Campus, the students already had a strong sense of involvement with the company. Following the performance, the dancers visited in the schools and concluded the experience with discussions of the performance with the students in their own classrooms.

The second year of the project saw the residence of Shirley Ririe and the Murray Louis Dance Company. Mrs. Ririe's two-week residency in the fall of 1971 was particularly helpful to the two dance resource teachers for the four satellite schools. Classroom teachers from the satellite schools also were given released time to observe Mrs. Ririe teach students at their particular grade level.

Mrs. Ririe was another master teacher who worked extremely well with both children and the classroom teachers. She also compiled an extensive set of notes on the ideas and materials she presented during her residency. Mrs. Ririe also presented solo mini-concernts at each satellite school. From all accounts, Mrs. Ririe's residency provided another outstanding educational and arts experience for all of the Columbus teachers and students with whom she worked.

During their eight-day residency, the Murray Louis Dance Company also provided lecture-demonstrations and classes in all six IMPACT schools. Murray Louis, whose work in schools has been described as "more technique oriented" than the previously discussed dancers, said that Cranbrook and Eastgate Schools were the first to which he had ever been where he did not have to start from scratch. He stated:

> There is a sense of purpose here, . . . a kind of electricity; we love being here because of the unusual vibrations.

Just as the other dancers-in-residence, the Murray Louis Dance Company was extremely well received, particularly by the boys. The project director observed that, while it was more by chance than by design, the sequence in which the artists had been in residence had contributed much to the overall growth of the dance program in Columbus; the approach of Virginia Tanner was particularly appropriate for early in the program, while the approach of Murray Louis was most effective when students and teachers had had some prior experience with dance.

Perhaps the following statements by the principals of Eastgate and Cranbrook, respectively, best characterize the effects of the professional dance artists-in-residence:

> Since last year, my school has changed so radically, that I hardly recognize it; the children love to come to school and are reluctant to leave. Parents report that the atmosphere at home is different. I think it's because the teachers, as the result of their experiences are more involved, more relaxed, more friendly to each other. Being taught by the professionals changes the teachers, it is not only that they are learning new tools, they are also learning to teach creatively in other areas too.
>
> We are absolutely certain of the role of the professional artist in making this change in education. They are making this project come to life. They are bringing us standards of excellence that result from life-long dedication and experience.

Teachers' views of the dance artist-in-residence corroborated the views of the principals. More than 90 percent of them perceived the dance artists to have been of great value to the project.

The other arts area receiving priority in the artists-in-residence program was visual art. The two young sculptors, mentioned previously in this report, provided another important dimension to the Columbus Project. Tom Taylor, the first year artist, proved to work well with children in his studio at Eastgate School. Many of his arts projects involved children.

Although he had studios in both Cranbrook and Eastgate, the second year artist, Jack Mann, was unable to work with welded steel, his primary medium, in the schools because of fire regulations, something which tended to limit his contact with students. His effectiveness was further thwarted by the fact that he preferred to schedule his work time in one building while the aesthetic team, i.e., the arts resource teachers, was in another building. This further isolated him from the students.

Most teachers viewed the visual arts artists-in-residence, particularly during the second year, as making moderate or little contribution to IMPACT. Observations by the project director also indicated that their effectiveness was less than desired. Several factors may have contributed to this, not the least of which was the fact that they were both relatively young and inexperienced in working with children in a school setting. During the first year, the artist did work well with students; however, he only worked with very small numbers of children. Certainly, the second year artist's isolation contributed to it. There also were apparent differences between the artists' perceptions of their role and the teachers' and project leadership's perceptions of their role. It is also the opinion of the evaluation team that the artists might have been more effective if they had worked more closely with the aesthetic team. Regardless the causes, it is apparent that the visual artists-in-residence, while contributing positively in many respects, made somewhat lesser contributions to IMPACT than had been expected.

The numerous other visiting visual artists, dancers, musicians, and dramatists rounded out what by and large was a strong visiting and resident artists program. The general enthusiasm and excitement which the artists brought to the schools, as well as their high degree of professionalism and commitment to the arts, did much to enhance the effectiveness of Project IMPACT in Columbus.

Aesthetic Team

The "cooperative model" which emerged in the planning and carrying out of the inserivce program also was evident in the work of the arts resource teachers who comprised the aesthetic team for Cranbrook and Eastgate Schools. Although there was a certain amount of groping at the outset, the time spent in planning and searching for ways to work more effectively with teachers did much to develop the arts resource teachers into a cohesive working unit. With only one change in team membership in the course of the project, the team proved to be an extremely effective working unit throughout the course of the project; the new member, Joan Bronstein, actually emerged as a leader within the group during the second year of the project.

Evidence of the effectiveness of the team is perhaps most apparent from the classroom teachers' perceptions of the team's role in the project. At least 50 percent of the teachers viewed all members of the team as being of "great" value to them, and more than 90 percent viewed the music, visual arts, and dance resource teachers as being of either "moderate" or "great" value. The music resource teacher was perceived to be of "great" value by more than 75 percent of the teachers.

With regard to the availability of help from the resource teachers, more than 90 percent of the classroom teachers indicated help was "readily available" in music. In the other arts areas, teachers were about equally divided in their responses between "readily available" and "sometimes available."

The slightly less positive response to the drama teacher may be attributed partially to some frustrations that appeared during the first year of the project. These frustrations were apparently outgrowths of differing perceptions with regard to the role of the drama resource teacher in assisting classroom teachers. To use the drama teacher's own words, ". . . insecurity was the name of the game in the beginning for everyone. . ."

The instrumental music teacher, while nominally a member of the aesthetic team, tended to work in a more traditional manner than most. He did voice a concern about students missing some lessons and ensemble rehearsals to participate in other IMPACT activities. His view in this regard reflects a problem music teachers must cope with in contemporary elementary schools which are involved with innovative programs requiring greater flexibility in scheduling. Some other activities under the leadership of the instrumental music teacher, however, were less traditional than the regular instrumental music program. He made several lecture-demonstrations on improvisation in music, and through a wind instrument laboratory, was able to provide all fourth grade students in the IMPACT schools with at least introductory playing experience on three woodwind and three brass instruments.

Members of the aesthetic team viewed their assistance from the Ohio State University consultants as extremely helpful. As the project progressed, the ability of the aesthetic team to work in a manner exemplary of the way resource teachers should work became increasingly apparent. They worked closely with the consultants so that there would be a follow-through from the inservice program. As for initiating arts activities, the resource teachers initiated many, but the working relationship with the classroom teachers had developed to the point where they (the classroom teachers) also initiated many. They would often bring their ideas to the resource teachers and ask for assistance in implementing them. This truly give-and-take cooperative approach was the key to success in Columbus.

The personal commitment of the aesthetic team to the project was apparent in many ways. This was reflected, not only in the busy schedules and extra time spent in planning, but in the purchasing of equipment and materials which would enhance the arts program. The visual arts and drama resource teachers even purchased movie-making and projection equipment for use in the project.

Without question, the aesthetic team for Cranbrook and Eastgate Schools was an outstanding success and provided a model worthy of emulation by other arts programs. Their cooperative working spirit, their expertise in their arts areas, their ability to "go beyond the call of duty," and their willingness to serve truly as resource teachers for the classroom teachers were all major factors in their success.

The Program in the Classroom

The program worked out by the classroom teachers and the aesthetic team comprised the day-to-day arts program in Cranbrook and Eastgate

Schools. Evidence of change in the program is discussed as it pertains to (1) arts activities, (2) the role of the arts in the classroom, (3) changes in teachers, and (4) changes in students.

Arts Activities

To provide a better understanding of the program and the changes that took place, teachers were asked to file activity reports describing particular activities or series of activities related to the arts. While this proved to be quite a burden to teachers already involved with inservice and the implementing of a new program, it provided one of the clearest pictures of actual programs in the classroom. Although all teachers were not equally diligent in reporting activities, the activities reported were more than adequate to provide an understanding of the programs.

The number of reports in the school year for each teacher varied from 12 to more than 40. Along with each report teachers were asked to classify children's reaction to each activity as "very enthusiastic," "somewhat positive," "indifferent," or "negative." Teacher reaction also was classified as being "highly successful," "moderately successful," or "unsuccessful experience." Indication of the likelihood that the activity would have occurred without IMPACT was also provided.

Forms filed by members of the aesthetic team were credited to a classroom teacher if just one teacher was named in conjunction with the team member. If more than one or if no classroom teacher was named, the report was classified as the team member's report.

The sea of paper resulting from all the forms was difficult to control. Essentially, three pieces of information, other than routine counting, were extracted from each classroom's collection of forms. Key concepts developed during the year were abstracted (concepts were verified in personal interviews with the classroom teachers), connections between activities were noted, and certain "exemplary" activities were summarized.

Because the summaries of the reports from all teachers for the 1971-72 school year constituted a 57 page document, summaries of reports from only four teachers are presented here. The reports of one primary and one intermediate grades teacher from each school were randomly selected (i.e., utilizing a table of random numbers) for this purpose.

Teacher No. 1, Cranbrook Third Grade:

Number of reports received: 18

Classification of children's reaction:

Very enthusiastic: 17 Somewhat positive: 0

Indifferent: 0 Negative: 0

Classification of teacher's reaction:

Highly successful: 15 Moderately successful: 2

Unsuccessful: 0

Occurrence with or without IMPACT classification:

Probably would not have occurred without IMPACT: 10

Hard to say: 6

Probably would have occurred without IMPACT: 1

[One report was on the 1970-71 form which did not provide for classification.]

Major foci of the year included shape awareness, dramatic awareness, development of a positive self-image, expansion of the imagination, social graces, dance skills, diverse art styles, musical and listening skills, sharpening of the senses, and form in art.

The visit to the school of a woodwind quintet was preceded by study of woodwinds through sound and picture and followed by writing letters to the quintet.

The teacher read a story called "Once a Mouse" to the class and then reread the story while the children pantomimed. Then the children added their own dialogue and made the story into a narrator-less play. Different groups of children embellished and changed the play and made their own costumes and masks.

Used telephones obtained from Ohio Bell were used as telephone etiquette was taught through creative dramatics.

Near Christmas time, one student organized some of his friends to make puppets during their free time. They created a Christmas play that concluded with the puppets inviting the rest of the class to sing carols with them. Other children were motivated to plan skits; the teacher indicated that, prior to IMPACT, such activity probably would have occurred only through teacher initiation and direction.

A comparative study, utilizing old Christmas cards, was made of how the Nativity scene had been depicted by noted artists. Styles of

Raphael, da Vinci, Picasso, and others were compared. The pictures were placed on charts and contrasted regarding color, realism, and form; children learned to pair each painting with the painter.

A Bach fugue was presented as a "flight;" each statement of the subject was an airplane taking off and flying at a certain altitude. Orchestral and organ versions were compared; rhythm instruments were used to emphasize voices of the fugue.

Each child chose a planet on which to become an "expert." After library research, each child made a papier maché scale model of his or her planet and wrote an appropriate report. "Planet" songs from the third grade This is Music book were learned, and the class danced to the movie music "2001: A Space Odyssey."

Teacher No. 2, Cranbrook Combined Fifth and Sixth Grades:

Number of reports received: 27

Classification of children's reaction:

Very enthusiastic: 23 Somewhat positive: 3

Indifferent: 0 Negative: 0

Classification of teacher's reaction:

Highly successful: 22 Moderately successful: 4

Unsuccessful: 0

Occurrence with or without IMPACT classification:

Probably would not have occurred without IMPACT: 19

Hard to say: 6

Probably would have occurred without IMPACT: 1

[One report was on the 1970-71 form which did not provide for classification.]

Major areas of concern reflected in the activity reports were pollution, dramatic skills, art skills, expansion of the imagination, Black studies, writing skills, illustration, cooperation, musical skills, verbal skills, color awareness, and sound discrimination.

After reading a newspaper article about "Woodsy," an owl who reminds children about pollution, the class drew pictures of Woodsy and wrote creative environmental slogans. A large papier maché Woodsy was constructed to share with primary children through skits. Primary children were urged to write letters to Woodsy about pollution control; the letters were compiled in a booklet and mailed to the Forestry Service.

Children created shadow shows with a film projector and sheet in connection with a study of light.

The teacher wrote a nonsense sentence, "The Gyn ate ploppy tas," on the board. Children located the subject, predicate, and verb and then illustrated the sentence. The illustrations were compiled into a booklet called "Imagination Plus."

Black history, music, and dialect were studied through the song "John Henry." After reading an article in the language book and listening to a recording of the song, the children heard the teacher read John Henry by Ezra Keats. A recent newspaper article about the legend and illustrations in the Keats book were studied.

After listening to a recording of sound effects entitled "The Haunted House," the children wrote stories about the sounds.

Fifth and sixth graders performed an exchange concert. The sixth graders played rounds on recorders while the fifth graders sang; the fifth graders played piano accompaniments while the sixth graders sang.

After reading a Japanese story, the children wrote haiku verses and set them to music.

Children wrote poems about their favorite color and, using only one color, illustrated them. Other monocolor paintings were examined.

The fifth grade, in connection with their study of machines, made a large "homework machine," using movement and noise. The sixth grade asked the machine questions, and then made their own machine for the fifth grade to question.

One girl copied Brahms' "Lullaby," "Camptown Races," and "America" to be played on recorders. The class discovered (in about two minutes) that she had omitted the sharp signs. After the correction, the class created an accompaniment and tape recorded the package to be played for the entire school.

After attending a dance concert by the Murray Louis Dance Company, the class made a mural depicting in chalk their favorite parts of the program. The teacher played the Carpenters' recording of "Close to You" while the children were drawing. One child complained that no "work" had been done during the afternoon; the teacher explained that the children had acquired considerable skill to be able to do this and that self-discipline and cooperation were involved. When completed, the mural was placed in the main hall of the school.

Teacher No. 3, Eastgate Kindergarten:

Number of reports received: 38

Classification of children's reaction:

Very enthusiastic: 28 Somewhat positive: 8

Indifferent: 1 Negative: 0

Classification of teacher's reaction:

Highly successful: 22 Moderately successful: 12

Unsuccessful: 2

Occurrence with or without IMPACT classification:

Probably would not have occurred without IMPACT: 22

Hard to say: 10

Probably would have occurred without IMPACT: 3

[Three reports were on the 1970-71 form which did not provide for classification.]

[In two reports, the children's reactions differed between the morning and afternoon kindergarten.]

[In one report, the teacher's reactions differed between the morning and afternoon kindergarten.]

Major emphases reflected in the reports were variety in art forms, American Indians, emotional awareness, awareness of shapes, safety, manual skills, dramatic awareness, musical skills, movement skills, awareness and discrimination of sound, expansion of the imagination, verbal awareness, and sensual awareness.

One chain of events occurred when the children observed leaves, imitated leaves through movement, sang about leaves, and made toy leaves.

Consideration of the sound of the letter "M" led to making pictures with macaroni.

The meaning of the traffic light was taught through the arts. Children cut traffic light shapes from red, yellow, and green paper. The children placed their bodies in traffic light positions: red, high; yellow, middle; green, low. Going through intersections with proper consideration of the light was dramatized, and a traffic light song was sung.

Drama arose in a serendipital manner while a Halloween song was being learned. The teacher had only planned for singing, but one girl suddenly suggested that the class "act out" the song. Children arranged parts and props, and one-half of the class at a time participated in the dramatization.

A Herb Alpert album was played. Children, some of who were excited because of the "bad" music, moved according to the music and offered as many ways of moving from one place to another as they could create.

The teacher made chocolate and vanilla pudding and did not tell the children what it was. Thinking it was a different variety of paint, the children painted pictures and continually discussed the odd smell of the "paint." At the end of the day, the children were amazed when they learned the identity of the "paint;" later that week, pudding was made in class and eaten during snack time.

A critical incident arose in connection with a dramatization of "Goldilocks and the Three Bears." After hearing the story read to them, the children wished to dramatize it; one boy, the "slowest" child in the class, a boy who never had voluntarily joined a class activity, insisted that he should be Father Bear. He was given the chance and was the star of the performance. Dramatics served as a tool for helping him establish a meaningful relationship with his class.

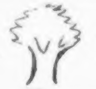
Children made collage-style pictures with letters of the alphabet; sometimes they used letters in their names. Children could paste a strip of paper on the reverse side of the letters to give them a three-dimensional effect.

The meanings of opposite words were demonstrated through movement. Such antonymic pairs as "below-above," "wide-narrow," "before-after," "between-beside," and "left-right" were described with various bodily movements as well as props such as plastic bags and funny hats.

A picture of children making a totem pole was displayed. Then the children filled a corner of the room with boxes which were painted and decorated with construction paper to make two six-foot totem poles. The Indian theme continued as peace pipes were made from straws, feathers, and paper cups. American Indian music was played for the children; they clapped rhythmic and moved with the beat. Tom-toms were constructed, and a tepee was made from easels and brown paper ("buffalo skin").

The poem "Eight Tiny Seeds" was dramatized with individual parts and choral speaking; this was followed by a song about seeds.

Discrimination of sounds was stressed as bells were arranged in order from highest to lowest and various rhythm instruments were investigated.

A four-foot tree branch, potted in plaster of paris, was placed in the middle of the room. Children were seated in a circle around the branch. The teacher drew the usual tree shape () and asked if the children's view of the tree was similar, i.e., "Does our tree look like this?" When the children said no, they were asked to describe the appearance of the tree; large and small branches, crooked and straight branches, and crossovers were discussed. Then it was stressed that each child's views of the tree was different from that of any other child's. Pieces of paper and charcoal were distributed; each child sketched his or her unique view of the "tree."

Children sang "Hot Cross Buns." Using the Wurlitzer piano laboratory, they found groups of two and three black keys and played the melody. When they returned to the classroom, they "taught" the song to their teacher and student teacher.

The teacher made a chart showing flower parts; real flowers were compared with the chart. Then the children dramatized the growth of a seed. A "farmer" did the necessary digging and planted the "seeds." The "wind" blew, accompanied by "thunder" (drum) and "rain" (Orff instruments, rhythm sticks, triangles). "Sunshine" music followed the storm scene; sun and storm alternated until the "seeds" began to grow "as tall as sunflowers."

Teacher No. 4, Eastgate Fourth Grade:

Number of reports received: 15

Classification of children's reaction:

Very enthusiastic: 9 Somewhat positive: 4

Indifferent: 0 Negative: 0

Classification of teacher's reaction:

Highly successful: 6 Moderately successful: 7

Unsuccessful: 0

Occurrence with or without IMPACT classification:

Probably would not have occurred without IMPACT: 4

Hard to say: 4

Probably would have occurred without IMPACT: 5

[Two reports were on the 1970-71 form which did not provide for classifications.]

Major emphases of the class were dramatic skills, musical skills and instruments, African culture, geographic awareness, expansion of the imagination, cooperation, environmental awareness, dance skills, and human relations.

Children listened to recorded stories and folk songs of Africa and learned to sing two of the songs. They listened to "folk rock" music as well. Other areas of the world also were considered.

The children wrote and created folk tales using various forms of exaggeration. Folk songs were learned; children made "folk" instruments such as drums from items brought from home. A visit by a folksinger was scheduled.

After studying and listening to Honegger's Pacific 231, the children traveled around the room using pulse in their legs and a variety of upper body movements. The relationship between pulse and the feeling of movement in the Honegger was stressed.

Children formed facsimiles of the human head with newspaper, craft paper, and tape. A new material called Pariscraft was used to add on to the basic forms and shape them to individually desired structures. Various other materials were used to enhance and decorate the forms.

The story "Moll Whupple" was listened to and analyzed. Roles were assigned. Characterizations were made through gestures, sound effects, voice quality, and pantomining. Dramatization was filmed. Continued work introduced use of cue cards and deliberate variation of dramatization.

A song, "Yodel with Me" was learned. Children discovered similarly notated sections, identified names of notes, and discussed function of tie and flat. An accompaniment based on chordal roots was played on bells and piano; this was later expanded to a chordal accompaniment.

Each child made a rock mosaic. An initial sketch of an individual pattern was made and transferred to cardboard. Gravel from the playground was glued to the cardboard; each child tried to follow his or her pattern. The applied gravel was painted and varnished.

The above summaries of reported activities from four classroom teachers point out the diversity of arts activities as well as some of the ways in which arts were incorporated with other classroom activities.

The teachers' classifications of their own and the students' reactions provide, in the opinion of the evaluation team, an important basis for planning future arts activities.

Role of the Arts in the Classroom

Although the above activities typify the variety of activities in the classrooms, teachers also were asked at the conclusion of the project to complete questionnaires which included several questions pertaining directly to the role of the arts in the classrooms. All teachers indicated that the role of the arts in their classrooms had increased as a result of their IMPACT experiences. All teachers indicated that IMPACT activities had improved the balance between affective and cognitive learnings, and all but one teacher indicated the belief that the arts had achieved a more equitable role with other instructional areas.

Observations by the evaluation team and other visitors to the project support the teachers' view with regard to the role of the arts in the classrooms. Upon entering either Eastgate or Cranbrook Schools, it immediately became apparent that they were different from most elementary schools. The richness of the visual impact of the art work throughout the buildings revealed that art activities were highly valued. There were some classrooms involved in arts activities. More often than not, the activities in the multi-purpose rooms were some form of movement or dance.

Interviews conducted with the teachers in Cranbrook and Eastgate Schools near the end of the second year of the project revealed that all teachers were supportive of the project, although not all with the same degree of enthusiasm. It was apparent from further discussion that, for most of the teachers who were supportive but with a lesser degree of enthusiasm, the increased work load and inadequacies of time for planning and preparation were the reasons for the slightly dampened enthusiasm.

Correlated with the increased role of the arts in the classroom were changes in the learning climate of the school. This was evident from responses of teachers and other observers of the project. The most frequent area of response by teachers to a question regarding the strengths of IMPACT was in terms of the exciting and enjoyable atmosphere of the schools. More than three-fourths of the teachers indicated that IMPACT philosophy and programs should be taught to all future teachers. A number of them also commented that, even with the increased time requirements for planning, the free and open working atmosphere did much to enhance the learning environment for children.

Responses by visitors to a visitor comment form which was sent directly to the evaluation team supported the view that the increased role of the arts did much to create a school environment conducive to learning. Visitors were requested to indicate why they came, how long they stayed, what they observed, and what they felt about what they observed.

Fifty-seven visitors to Cranbrook School completed forms; sixty-five percent of the respondents were classroom teachers. Most respondents rated the arts activities and the overall learning environment as high in quality. Sample descriptive comments, quoted verbatim, included:

> Exceptional inter-personal atmosphere - easy, open, purposeful, quite, expectancy that indicates outstanding administration; but also a strong team spirit.
>
> All activities as a whole were exemplary - not one in particular.
>
> High quality - almost everything we saw was unique in respect to being compared with other schools.

Two visitors had negative comments regarding their visit to Cranbrook; they generally felt that there was "too little discipline" and that any school could have such a program if sufficient resources were provided.

Nineteen visitors to Eastgate School submitted forms; classroom teachers were in the majority. All but two were favorably impressed with the unique relaxed learning environment utilizing the arts. Sample comments, quoted verbatim, included:

> Very open - free - relaxed - yet children seemed busy and accomplishing things.
>
> The variety of media and personnel available seemed both unique and exemplary.

The small minority expressing a negative view regarding Eastgate generally was disturbed about disorderly movement by the children and a lack of centralized group activity.

It should be noted, however, that most "visits" described on the forms were one-shot affairs. The impression formed by a visitor on any given day in any school may or may not be representative of an overall group impression formed over two years.

Some other visitors wrote "bread and butter" notes to the project director, Martin Russell, who forwarded duplicates to the evaluation team. As one would expect, all comments were positive; nevertheless, they do provide further evidence of IMPACT's accomplishments and potentials. Some selected quotations follow.

After participating in a Columbus IMPACT discussion at the convention of the Ohio Music Educators Association, a music supervisor in a northeastern Ohio city wrote:

> Thank you for sending the materials I requested at the OMEA Conference . . . . We too need a program that would "improve the quality of human life.
>
> The children in many of our schools come to us with little or no cultural background . . . . I feel that exposure to such a cultural program helps children do better in all phases of their school work.

The executive director of the Greater Columbus Arts Council stated, ". . . thank you for your invitation to Murray Louis Dance Company's performance. . . . Watching the children was almost as enjoyable as the performance."

A music teacher from an elementary school contemplating adoption of an experimental movement program wrote:

> I was most impressed with the program in both schools but most of all with the self control exhibited by all the children. I feel confident the key to that is in the opportunities for creative movement each child has.

The director of elementary education in a suburban Cleveland School district said, ". . . I could see with some planning and reorganization where we might do something in our schools."

In summary, teachers and visitors alike perceived a learning environment in which the arts played a major role. The approaches utilized in the arts also were viewed as the basis for the free and open learning atmosphere which was apparent in both Eastgate and Cranbrook Schools.

Changes in Teachers

The effects of IMPACT on the classroom teachers were of two basic kinds: (1) effects on their personal skills in and attitudes toward the arts and (2) effects on their teaching.

All teachers voiced in one way or another their appreciation for having been involved in the project. Their increased skills and confidence in the arts became increasingly apparent as the project progressed. Many also indicated that IMPACT had spurred them to renew or take up new arts activities as a means of enriching their personal lives. In response to a questionnaire following completion of the first year of the project, there were statistically significant increases in the numbers of teachers visiting art galleries, attending dance and drama presentations, and participating in visual arts activities.

Virtually all teachers indicated that the project had had an effect on their overall approach to teaching. There were dramatic shifts in the extent to which teachers indicated that they incorporated the arts into the teaching of other instructional areas. Most teachers descriptions of the effects of IMPACT on their general approach to teaching reflected a new and free approach to selecting content of lessons and methods of presentation. They expressed a more child-oriented type of procedure with considerably greater flexibility than previously. Most also indicated a much greater willingness to try new ideas. One older teacher commented: "If someone had told me five years ago that I'd be doing some of the things I am now, I'd have called him a liar."

The fact that the arts had become higher priorities in the personal lives of the teachers should have a positive effect on the extent to which they incorporate them in the classroom. This, coupled with an increased willingness to try new ideas, should have a lasting effect on their approach to teaching, and subsequently, on the lives of the student they teach.

Changes in Students

Data regarding students were examined in relation to changes in the cognitive and affective domains. Changes in the cognitive domain were examined primarily in terms of traditional academic achievement; changes in the affective domain were examined in terms of students' interests and attitudes.

Academic Achievement.

One continuing controversy among some IMPACT personnel has been the question of whether children's academic performance would be hindered by the new concentration on the arts. In spite of enthusiastic endorsement of the program, some observers continued to wonder if communications skills, mathematics, and science were being neglected.

In response to a question regarding the effects of IMPACT on overall school achievement, no teachers reported adverse effects; to the contrary, 75 percent of them indicated the belief that IMPACT had positively affected their students' overall school achievement. The other respondees felt that IMPACT had little or no effect on overall achievement.

In regard to another expressed concern, less than five percent of the teachers believed that IMPACT took too much time away from other subjects; seventy percent indicated that IMPACT did not take too much time away from other subjects. The other respondents took a neutral position regarding this question.

The Columbus City School District annually administers the California Arithmetic Test and the California Reading Test to fourth, fifth, and sixth graders. The California Test of Mental Maturity is administered to sixth graders. Scores for Cranbrook and Eastgate Schools from administration of the tests in 1969, 1970, and 1971 were obtained; mean stanine scores for arithmetic computation, arithmetic concepts, arithmetic applications, reading vocabulary, reading comprehension, and verbal and non-verbal mental maturity were calculated. Changes which occurred at each grade level in each school for each test from year to year were studied, as were changes which occurred among the "same" (allowing for mobility) groups of children over the years. Most changes were slight; some were "up," some were "down." Based on the standardized test scores, it can be said that IMPACT has not had any adverse effect upon the standing of Cranbrook and Eastgate intermediate students relative to national norms in arithmetic, reading, or mental maturity.

In summary, most teachers believed IMPACT had a positive effect on academic achievement. The data from standardized achievement tests reflected no more than the normal variation from year to year. The evaluation team has concluded that IMPACT had no adverse effect on academic achievement. The team would hypothesize that, over an extended period of time, IMPACT will have positive effects on academic achievement, particularly in light of the potential residual effects from the positive changes in the affective domain.

Interests and Attitudes. Data regarding changes in the affective domain are from three primary sources: (1) teachers, (2) parents, and (3) the children themselves.

Teachers' perceptions of the biggest change IMPACT had made in the lives of their students reflected very positive changes in three basic areas. The most frequently mentioned area (by more than half of the teachers) was that of increased confidence and self-reliance. The second area of perceived change was in terms of students' increased awareness and appreciation of the arts and the environment. The third area of perceived change was in terms of students' increased enthusaism for school as a result of the successes experienced in IMPACT activities.

Parents' responses to a community-parent survey supported the teachers' observations. The three most frequently mentioned changes noted in their children's behavior were essentially the same three categories noted by the teachers: (1) children were more interested in the arts, (2) they showed increased confidence and sense of responsibility, and (3) they enjoyed school more. A fourth category, which is not far removed from the second, was that children were more outgoing and expressive.

During an evaluator's final visit to Columbus, two groups of six children, one group from each original IMPACT school, were interviewed. Children represented a cross-section of grade levels, socioeconomic classes, and national origins. Children were asked to discuss what they liked and disliked about school. Responses varied, but the "likes" were far more closely related to IMPACT than the "dislikes." The "likes" which the children discussed included recess, spelling, IMPACT, "gym," mathematics, Mr. Valimaki (the visual arts resource teacher), seeing "Fiddler on the Roof," dance, playing ball, capture the flag, parties, protecting their clothes, Spring Festival, going to the art gallery, playing musical instruments, art room, bulletin board, drama, Black history, swimming (uncertain where they swam), and science.

The "dislikes" discussed were: "When the teacher screams," mathematics, spelling, worksheets, books, "Having to 'do things over'," writing, reading, tests, history, science, "Putting heads down," reading laboratory, and piano laboratory (obviously a minority view).

It was evident in talking with the children that, for the most part, school was perceived to be a generally satisfactory place in which to spend time. Although they were selected by the building principals and teachers, the students who were interviewed were quite frank and willing to talk, as evidenced by their lack of hesitance in discussing the screaming teacher.

A fourth grade teacher asked her students to write brief answers to these questions:

What do you think about Arts IMPACT so far?

What things would you like to do if we have a week of arts?

Twenty-one student papers were presented to the evaluator. All indicate a favorable response to IMPACT; suggested activities for the future week of arts (this later became a reality) included a wide variety of artistic endeavors.

To assess interests of fifth and sixth grade students, an Activity Inventory was developed. Students were asked to study lists of activities in which they conceivably could have engaged either at home or in school during the prior two days or one week. Indices of academic, artistic, and recreational interests, on a scale from .00 to 1.00, were computed by considering what activities were listed and how much time the students would like to spend on the activity; .50 was considered to be an index of neutral interest.

Only academic and artistic indices were calculated for in-school activities; out-of-school activities included indices of academic, artistic, and recreational interests. The resulting indices were:

SCHOOL ACTIVITY INVENTORY: (n = 30)

		1971	1972
Cranbrook	Mean academic index	.43	.43
	Mean artistic index	.67	.65
Eastgate	Mean academic index	.42	.51
	Mean artistic index	.60	.65

NON-SCHOOL ACTIVITY INVENTORY: (n = 30)

		1971	1972
Cranbrook	academic	.51	.45
	artistic	.59	.58
	recreational	.75	.72

		1971	1972
Eastgate	academic	.53	.59
	artistic	.60	.66
	recreational	.72	.71

As expected, recreational activities were of greatest interest in out-of-school activities. Generally, artistic activities were of greater interest than academic. Changes from one year to the next were generally slight, but the increased interest in artistic activities was apparent among the children from Eastgate School.

In summary, there is ample evidence to support the belief that IMPACT did have positive effects on the children in IMPACT schools. Greatest changes were in terms of students' self-confidence, their interest in the arts, and their enjoyment of school.

The Expansion Program

The evidence of change discussed above was in terms of changes in the programs, teachers, and students of Cranbrook and Eastgate Schools in which the project was focused during the two years. Perhaps even stronger evidence of the success of the project is provided by changes taking place in the Columbus City School District to implement IMPACT ideals on a more extensive basis.

During the second year, the project's expansion to four additional schools (Fairwood, Kingswood, Marburn, and Pinecrest) provided a test of the "exportability" of IMPACT ideals. The programs in these schools, referred to in the project as satellite schools, provided evidence that IMPACT could be implemented in other schools with teachers who had not had the benefit of as intensive an inservice program as had been provided for the teachers of Cranbrook and Eastgate Schools.

Data regarding the satellite programs were considerably less than were available from the original IMPACT schools. However, some observations were made in the schools, data were obtained from teachers via interview and questionnaire, and statements from arts resource teachers in these schools as well as other personnel from the project and the Columbus City School District were examined.

It is apparent from examination of the obtained data that classroom teachers and arts resource teachers in these schools experienced some of the initial uncertainties as had the teachers in Cranbrook and Eastgate during their first year. Even though the inservice experiences were less intensive, the satellite teachers did have the experience of visiting and observing in schools with ongoing projects, thus having a working model immediately at hand. From all accounts, the model, particularly of a functioning aesthetic team, was extremely helpful.

While some problems were encountered, the general feeling within the project was that Project IMPACT was well established in the satellite schools. In the words of the project director, "there was undeniable evidence before the end of the year of behavior change in teachers and students, evidence that the IMPACT process was under way." He went on to cite special events or "happenings" in each of the schools which exemplified IMPACT ideals. On the basis of the data examined, the evaluation team concurs with this statement.

Although Columbus City School District is one of the largest in the country, its leadership was cognizant of the success Project IMPACT had attained in such a relatively short time. The Superintendent of Schools, Dr. John Ellis, was very "pro" IMPACT. He said that community interest in the project was high. He even noted that a community task force, Project UNITE, which was established to examine the educational needs of Columbus, had among its many recommendations that Project IMPACT ideals be implemented K through 12 in Columbus schools.

The decision was made to expand to 12 schools during the 1972-73 school year. This expansion, particularly after outside funding was no longer available and in light of cutbacks which had been made in recent years in Columbus, attests to the high regard which Project IMPACT had attained in Columbus.

How far IMPACT will go is difficult to say. Perhaps the following statement by Martin Russell, Project Director, provides the answer:

> We are aiming at a change which will be school-system wide. The IMPACT pilot project enabled us to develop a model which we hope to establish eventually in all our elementary schools. We also hope to establish the IMPACT process in our secondary schools. For this purpose the original model will have to be modified; indeed, a new one may have to be developed. Making the arts "really happen" to secondary teachers so that they will be disposed to welcome and accommodate an infusion of the arts into all aspects of the curriculum and further training secondary arts specialists so that they gain the necessary convictions and insights to make the arts vital and pervasive in secondary programs may well constitute a new pilot program. We believe we have a "good thing going" and we're starting on our way on our own. But we've only started.

CONCLUDING OBSERVATIONS

On the basis of the data discussed above, the evaluation team believes the following observations regarding IMPACT in Columbus are warranted:

1. There is no question that Arts IMPACT in Columbus was extremely successful in expanding the role of the arts in the elementary curriculum, making school a more enjoyable location for teachers and children alike, and increasing self- and environmental awareness of the students.
2. The cooperation and interpersonal working relationships established among teachers, principals, arts resource personnel, Ohio State University Consultants, top-level administrators, and the project director is a paradigm of mutual respect and sincere interest in education which, in the opinion of the evaluation team, was the main reason for success of IMPACT in Columbus. This cooperative model is worthy of emulation by any school concerned with curricular change.
3. IMPACT in Columbus provides evidence that innovative programs may be adopted and made to succeed without abandoning the self-contained classrooms and age-grade level groupings of children which are typical of the "traditional" elementary school.

4. The expansion of IMPACT to other Columbus schools at local expense reflects a commitment to arts education which is increasingly rare in these times when most schools are cutting back programs rather than expanding.

PART III: EUGENE PROJECT

SETTING

OBJECTIVES

STRATEGIES FOR CHANGE

EVIDENCE OF CHANGE

CONCLUDING OBSERVATIONS

SETTING

Eugene, the second largest city in Oregon, is situated in the center of western Oregon. It has a population of 79,000 and serves a trading population of 140,000. The city of Eugene is the county seat of Lane County, which is known as the lumber capital of the United States; forest products account for 80 percent of the county's exports.

The Eugene Public Schools serve an area of approximately 155 square miles with a population of approximately 100,000, an area and population somewhat larger than the city of Eugene. The district has 32 elementary schools, 8 junior high schools, and 4 senior high schools. Total school enrollment in 1969-70 was 21,188 students.

The elementary schools include grades one through six. Both an ungraded philosophy and a flexible organization are used to enable children to participate in group and individual learning experiences. Within this framework the staff is permitted to plan and work together in teams as well as with the entire building unit. A typical elementary school staff includes the principal, classroom teachers (with an average class size of 26), resource teachers, counselor, teacher aides, and a secretary.

Edgewood Elementary School, the school in which Project IMPACT was implemented, was constructed in 1962, with additions being added in 1964 and 1966. It is an eighteen-classroom school for grades one through six.

Instead of individual classrooms, the school has instructional units. Each unit encloses a cluster of four classrooms where space can be used flexibly. Rooms in each unit can be divided in to individual classrooms or opened in to large single units when needed. The school plant also has a multi-purpose room, a library, and a gymnasium as well as administrative office space.

The school boundaries enclose a compact residential area. None of the 460 students live far enough away from the school to require bus transportation. The school population comes from predominately middle class or upper-middle class families. Homes in the area are priced in the $17,000 to $40,000 range. In addition there is an apartment complex and townhouse development in the area. A large number of the parents are self-employed. Their occupations vary. Many are salesmen, owners or managers of businesses, teachers, or university staff members. Parents are active in community and political affairs and are usually supportive of quality education for their children.

The staff at Edgewood includes eighteen teachers, the principal, counselor, nurse, instructional media specialists, secretaries, and paraprofessionals. During Project IMPACT, additional personnel in the building included the associate project director, Mrs. Dorothy deVeau, a secretary, and four arts resource teachers, one each in dance, drama, music, and the visual arts.

OBJECTIVES

Project IMPACT in Eugene was concerned with developing an arts-centered curriculum for Edgewood School. To do this it was believed necessary to focus efforts on two aspects of the school program: (1) the restructuring of the instructional program and (2) the restructuring of the organizational plan of the school.

Objectives: Instructional Program

Instructional objectives for Edgewood School were essentially the same as those outlined in the U.S.O.E. document of solicitation:

1. To achieve parity between the arts and the other instructional areas.
2. To achieve parity between the affective and cognitive learnings provided in the total school curriculum.
3. To achieve an educational program of high artistic quality in each art area: visual arts, music, drama, and movement.
4. To improve the quantity and quality of aesthetic education offered in the total school program.

The arts resource teachers were to play a central role. The philosophy and objectives guiding their role in the project were stated in the project proposal:

Visual Arts

> Perhaps one of the most important dimensions in the proposed pilot study is the opportunity to effect change in the attitude in children because of an arts curriculum.

If art activities truly give the child an opportunity to use his own ideas, to solve problems in an individual way, to make a personal statement, to explore and invent, to set goals for himself, will not these things then lead into the overall goals of all education: to help the child to have a positive self-concept, to be able to think critically, to make choices, to know that as an individual he has something to say and that he has a right to say it? And is it not just as valid for a child to solve problems in a sculpture or weaving activity as it is in mathematics or science? Most children respond in a very positive way to an open-ended art activity in which there is neither a "right" nor "wrong" way of doing things. Hopefully, this attitude would extend into all areas of the curriculum.

We know that art can be a way of living, that sensitivity to the aesthetic is important, that a child's creative development is a necessary part of his total development. The arts can bring a needed balance to the program. An emphasis, too, in this curriculum, would be to study the place art has had in the life of mankind down through the ages, as well as the way in which the visual arts and their concomitants affect and present problems in the life of man today. This concern could range from city planning, architecture, industrial design, mass media and environmental design to a respect for nature. It would be important to help the child to become aware of the critical problems confronting man now, and to give him an opportunity to bring his solutions to some of these issues at his level of development.

Within the Arts Centered School, it is designed that a master art teacher be incorporated into the staffing pattern. This person would serve a three-fold purpose: (1) to assist the teachers, interns, and paraprofessionals in providing a variety of experiences in the visual arts, (2) to bring his strengths in art teaching directly to the children in the classroom settings, and (3) to work with other master arts teaching personnel in the related arts areas in developing a total arts education program within the school. This arrangement will allow the visual arts to receive its proper emphasis as a separate field as well as fulfilling its integral part of the total educational program.

Music

Music education includes the total musical process - composing, performing, conducting, listening with critical awareness, and evaluating. Through exploration of this musical process the child will discover for himself the conceptual structure of music: rhythm, melody, harmony, form, expressive qualities, and timbre. He will learn through experimentation, through interpretation, and through making value judgments that music is personal to each and every individual.

Perhaps the most important aspect of the music program is the involvement of the child in music activities which will not only create pleasure and enjoyment but will also provide a basis of understanding, thus developing favorable music perspectives to enrich life. Through this perspective the child becomes aware that people communicate their feelings through music and that culture is reflected in music as well as other art forms. The child should be helped to discover his own potential for music through the exploration of a great variety of musical expressions and media.

It is anticipated that the Arts Centered School will include a master music teacher as is provided in the visual arts area. The responsibilities of this teacher will be similar to those of the other master arts personnel: to provide direct teaching assistance in the classroom, to provide assistance to the total staff in integrating music into the total program, and to work with other arts specialists in creating and providing a balanced total program in the arts.

Dance

To give special emphasis to this aspect of the arts is perhaps a most creative move on the part of the curriculum planners and those concerned with a balanced arts program. The inclusion of an emphasis on dance can play a large part in learning to appreciate movement and to appreciate the feeling that being human is qualitatively good and satisfying. Movement education can develop perceptions that are nonverbal, yet are internal and observable. As body awareness develops through skill building, the individual gains aesthetically in understanding. He also gains both a visual and kinesthetic sense of appreciation. The perceptions, both internal and external, include organization, form, symmetry, contrast, and repetition.

The term "dance" can be broadened to include the many component parts of aesthetic movement, with performance being only one possible end product. Under the general heading of "dance" are the many aspects of movement education that realize the total aesthetic physical experience. These areas are perceptual motor development, movement exploration, gross body movement, locomotor patterns, motor skills, and expressive movement.

Dance through "movement education" can be a total experience. This total experience is planned to include activities and experiences in dance, culture, exploration, interpretation, and creativity.

Within the Arts Centered School is planned a master arts personnel who can not only provide the physical education program necessary to proper body growth but can create and develop a total movement education program emphasizing the aesthetic qualities of physical movement.

Drama

Drama in the elementary school begins with the young child involved in story-telling, finger plays, songs, singing games, puppetry, art forms, and various kinds of dramatic play. Sociodrama (role-playing) activities become a way of expressing feelings, attitudes, working through problems, and "climbing inside someone else's shoes." Through drama we want to develop productive human beings who are aware of themselves, their environment, and others. Drama is a way of communicating feelings through gestures, actions, and facial expressions. As the child becomes more free in his responses, he is then able to create characters, dialogues, actions, and interactions in improvised responses to situations. He can take part in pantomimes, in characterizations, in the creation of plays from stories, and in the formation of informal, original language expression and creative drama.

Drama provides the child with opportunities to develop insight into himself and others. Through creative movement, speech, and improvised drama, both teachers and students learn to understand the aesthetic qualities of being human. Through music, literature, art, and other forms of creativity, teachers can provide the setting of resources which permit children to move forward in a humanized direction.

Concern for others motivates much of what is done to improve the lot of mankind. This concern has to be learned. The classroom provides a laboratory for developing the capacity of appreciation, and putting it to work creatively in social situations. Drama provides one application of the fine arts in humanizing children for fully-functioning, social living in our culture.

Objectives: Organizational Plan

The objectives designated in the proposal related to the organization of Edgewood School were:

1. To provide a structure and administrative climate that would provide the proper setting for parity between the arts and the other instructional areas to occur.
2. To develop a structure that will afford teachers the opportunity to expand and offer their own contributions to the presentation of the arts.
3. To provide a structure that will most easily permit the implementation of a program exemplifying high aesthetic and artistic quality.
4. To provide a structure that will most easily allow for the flexible use of teachers' strengths and the utilization of artists, performers, and other educators within the total program.

STRATEGIES FOR CHANGE

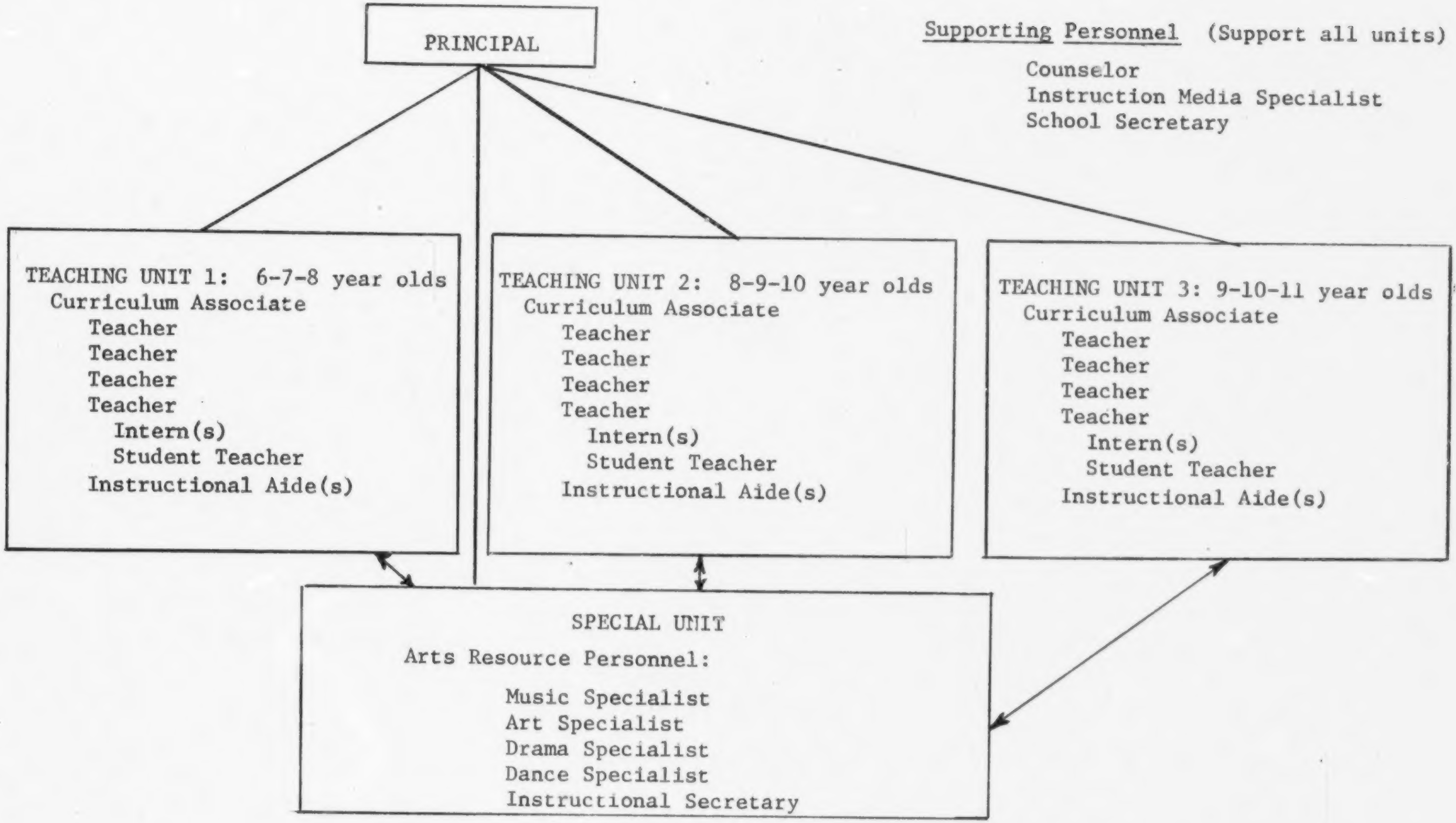
Strategies for change reflected the duel focus of the objectives. Because the organizational plan of the school provided the framework within which changes in the instructional program took place, the discussion of changes in the organization plan will precede the discussion of strategies for changes in the instructional program.

Organization for Change

To facilitate change, the entire organizational pattern of Edgewood School was restructured into a multi-unit structure composed of three "teaching teams" and a "special team" comprised of the arts resource personnel. Each of the teaching teams had between 150-175 students and contained a curriculum associate (team leader), four or five teachers, one or more interns, a practice teacher, and at least two instructional aides. The teams were assigned to particular age-level groups: team 1: 6-8 year-olds, team 2: 8-10 year-olds, and team 3: 9-11 year-old children. The special unit, made up of arts resource teachers in music, the visual arts, drama, and dance, brought their strengths directly to the students and at the same time assisted the teachers in developing more competency in the arts. This type of team organization was designed to break away from the tradition of a teacher with a self-contained classroom. Teachers could help one another, and their individual strengths could be made available to several classes of students. Figure 1 outlines the restructured organizational plan of the school.

FIGURE 1

ORGANIZATIONAL PLAN OF EDGEWOOD SCHOOL


PRINCIPAL
Supporting Personnel (Support all units)
Counselor
Instruction Media Specialist
School Secretary
TEACHING UNIT 1: 6-7-8 year olds
Curriculum Associate
Teacher
Teacher
Teacher
Teacher
Intern(s)
Student Teacher
Instructional Aide(s)
TEACHING UNIT 2: 8-9-10 year olds
Curriculum Associate
Teacher
Teacher
Teacher
Teacher
Intern(s)
Student Teacher
Instructional Aide(s)
TEACHING UNIT 3: 9-10-11 year olds
Curriculum Associate
Teacher
Teacher
Teacher
Teacher
Intern(s)
Student Teacher
Instructional Aide(s)
SPECIAL UNIT
Arts Resource Personnel:
Music Specialist
Art Specialist
Drama Specialist
Dance Specialist
Instructional Secretary

As team leader, the curriculum associate was responsible for scheduling, planning, and organizing teaching in all curricular areas. They also assisted team members in developing and revising curricula, as well as supervising the work of all team members. The other teachers on the staff were primarily responsible for identifying special student needs, making decisions about what should be taught, determining the modes of instructions, and carrying out instruction. The remaining team members included the student interns, the student teachers, and the instructional aides. The interns and student teachers were from the University of Oregon and were receiving their practicum experience at Edgewood School. The interns were concurrently pursuing course work at the University. The instructional aide or paraprofessional, was a non-certificated person who served as a teaching technician. Adults from the community, junior and senior high school students, and students from the University of Oregon Tutor Programs assisted teachers in this capacity.

The fourth team of the multi-unit school was comprised of the arts resource personnel. Similar to the instructional units in organization, this special unit included art, music, dance, and drama specialists and an instructional media specialist. These specialists served as the demonstration and training staff for the school. One of the specialists, Mrs. Dorothy deVeau, also was the associate director for the overall project. She, as the curriculum associate in a teaching unit, coordinated the special unit. An intern teacher, a student teacher, and a paraprofessional also were assigned to this unit.

An associate director, Mrs. deVeau was responsible for planning and implementing the arts program in the Edgewood School. She served as liaison between the project director, Dr. Erwin Juilfs, and the arts resource teachers. Dr. Juilfs, Assistant Superintendent and Director of Education for South Area of the Eugene Public Schools and primarily an administrator rather than an arts specialist, was in charge of financial and other administrative matters for the project, thus delegating the instructional program in the arts to Mrs. deVeau. Although questions have been raised about having a project director who was not an arts specialist, this arrangement seemed to work very well in Eugene.

The role of the building principal in the project was primarily to facilitate change in the organizational plan of the school. He also was responsible for coordinating inter-team activities as well as enhancing the implementation of the program in whatever ways possible. Although the principalship of Edgewood School changed after the first year of the project, there was a smooth transition between the two administrations. The second year principal, Herman T. Schwartzrock, proved to be particularly supportive of the project. The support from the building principal was one factor contributing to the success of Project IMPACT in Eugene.

The purpose of the multi-unit structure with its differentiated staffing pattern was to create a flexible and dynamic climate within the total school program. Different roles and responsibilities were assumed by various personnel. The organization of the multi-unit structure allowed cooperative teaching and planning among staff members, community performers, and educators. Teachers were free to work with varying sized groups of children and even adults at different times. In this way their own strengths and individual competencies would be expanded and utilized in different teaching settings with a broad range of children. Secondly, the flexible scheduling allowed teachers time to observe other teachers and time for them to be observed and assisted by others in their own teaching. By sharing both the common and unique experiences, interpersonal relationships among colleagues would be expanded within the school. Finally, the shared responsibility for the total school program would facilitate team-level decision making. This type of structure was designed to "expand opportunities to both students and teachers to have their voice, both individually and collectively, heard."

The project proposal summarized the advantages of the organizational plan:

> . . . the multi-unit structure and the differentiated pattern provides the setting and the climate necessary for the parity between the arts and the remaining school program to be realized. It provides the setting for total involvement of the human beings within the unit, for proper decision making, communication, interpersonal relations, perceiving, creating, appreciating, and evaluating. Also included in the structure is the potential for individual growth and self-renewal for both students and faculty.

Inservice Program

The inservice program had three basic aspects to it: (1) training the staff for working in teams, (2) defining leadership roles and developing skills for persons assuming new roles under the new staffing pattern, and (3) the actual inservice program in the arts for the classroom teachers.

Organization Development Training

The first inservice training for teachers established the tone of all subsequent faculty interactions. Teacher statements like, "it was by far the most meaningful short course I have ever participated in," or "the workshop was valuable because, in order to humanize a curriculum, a group must first learn to humanize itself," represent the quality of this experience for the participants. The specific purpose of the workshop was to define teacher roles in an arts-centered curriculum and their responsibilities as differentiated staff members. The principal speaker for the five-day workshop was Dr. Richard Schmuck, who developed the "Organization Development Training Program" at the Center for the Advanced Study of Educational Administration (CASEA), University of Oregon.

Through a number of exercises, administrators and teachers learned how to improve basic communication skills. Participants practiced paraphrasing, reporting, and describing the personal feelings of others. From these experiences in intergroup and interrole confrontations, problem solving skills and communicative skills were developed which allowed staff members to develop better ways of working together. Grade level and specialist groups (6 in total) developed staff relations that were important to each interest group. For example, the arts specialists agreed that:

1. The framework of experience in art should generate from children rather than from the arts specialists.
2. Teachers' expertise in the arts and previous experiences should be sought and used.
3. The role of the specialist is to serve as a resource teacher and to assist the staff and provide additional ideas in the arts.
4. No arts specialty is an island.
5. The role of the specialist is to encourage children to feel, explore, and discover.

6. Experiences in the arts shall be shared as a natural outgrowth.

This workshop contributed much to Project IMPACT in Eugene. By placing emphasis on the individual and his role as a differentiated staff member, it sought first to humanize the school environment. Staff members outlined the following methods and outcomes which they believed would humanize the curriculum and the school environment. As will be apparent in the discussion of evidence regarding change, this philosophy permeated intra-staff relations as well as teacher-student interaction.

A. Attention to the individual
   1. Getting to know people.
      a. Visiting - teacher and pupil, pupil and pupil, teacher and teacher, etc.
      b. Appreciating diversity in people
      c. Enjoying and understanding people better
      d. Practicing kindness and empathy toward others
   2. Strengthening the sense of self-worth of the individual so he will be able to give more to others.
   3. Learning how to express and handle feelings and to understand the feelings of others.
   4. Developing more interest and sense of pleasure in the environment, in nature, in the structure of situations and things.

B. Participation in the process of the artist throughout the curriculum:
   1. Keen observation and analyzation of an object, experience or situation; pondering, wondering what appeals to you here.
   2. Organizing what is there: deciding how to present the idea and feeling you have:
      what to include
      what to eliminate
      how to restructure
      what materials to use
   3. Making it aesthetically pleasing:
      using variety
      getting across a message
      using intution - risking to bring about a partial solution
   4. Self-discipline and concentration on the task you have set for your self scraping some parts - redoing - thinking

5. Feeling of pleasure at solution but coupled with a desire to continue with another piece; resolve to do better next time.

C. Outcomes
    1. The child, because he understands himself better, should react toward others more humanly and sympathetically.
    2. The child should enjoy and appreciate people and his total environment much more. He should enjoy his school day; his work and play with others.
    3. The child should show more pride in his creative accomplishments.
    4. The child should react with deeper sensitivity to daily experiences thus revealing his involvement with and greater understanding of the elements within the experience.
    5. The child should show growth in self-discipline in reacting with people and in performance of tasks.
    6. The child should show greater improvement in skills because of the greater involvement with many situations.

Leadership Workshop

The principal, curriculum associates, and arts resource teachers, twelve staff members in total, met as a follow-up of the organizational development training program. After reviewing the organizational development training techniques, members outlined philosophies and procedures implementing the IMPACT program. Dr. Juilfs, director of the project, defined the relation between the specialists and the teaching staff. He indicated that lasting curriculum change could not come about unless it was implemented by the classroom teachers and that the classroom teachers would have to focus the curriculum in the arts.

During this workshop, roles of the curriculum associates and the arts resource personnel also were defined. The workshop also focused on developing skills in facilitating group interaction, developing a systematic procedure for supervision, establishing procedures for fostering positive interpersonal relationships among the staff, and examining recent trends in curriculum development in the arts.

Inservice Program in the Arts

The actual inservice program in the arts for classroom teachers was a continuing program under the direction of the associate project director and the arts resource teachers. While there were a number of special inservice sessions involving outside consultants and artists, the primary inservice strategy was through observation of the arts resource teachers as they worked with students. Such a program required a close working relationship between the arts resource teachers and the classroom teachers, both prior to and follow-up to the observation. However, various inservice days throughout the project also were devoted to specific arts. Following is a discussion of some of the more specialized aspects of the inservice program.

The workshops for the classroom teachers were held prior to the beginning of the 1970-71 school year. The primary purpose of a curriculum workshop was to examine and develop ways to infuse the arts into all aspects of the school curriculum. The total staff divided into five groups to define priorities and report plans of action in these areas: (1) goals of an arts-centered school, (2) role of the principal, (3) how specialists will help teachers, (4) efficient use of space, and (5) school discipline. For two of the days, Dr. Gene Troth, Associate Dean of Music at the University of Michigan, conducted a music workshop. The topics he stressed were avant garde and electronic composition.

Teachers participated in a wide variety of musical experiences, particularly creative activities. Two video tapes were shown on creative drama. Arts specialists presented their role definitions to each team, and team meetings were held to discuss the arts curriculum and initial arts ideas for the beginning of school. Time allotted for this was one day.

The other workshop for classroom teachers held prior to the 1970-71 school year was a dance workshop conducted by Virginia Tanner. The workshop focused on motivational techniques and dance concepts for use in the varying elementary grades. Miss Tanner demonstrated hand and foot patterns, body movements, and dance exercises which teachers would need to know when teaching rhythm and movement to children. The philosophy underlying the workshop was stated by Miss Tanner:

> If we can give the child a working knowledge of pulse, meter, pitch, phrasing, and ways to explore these techniques in movement, we can give new freedom and inspiration to teachers and children.

In late September 1970, twenty-six staff members attended a drama workshop given by Mr. Ed Ragazzino, Chairman of the Department of Performing Arts, Lane Community College. In his opening remarks, Mr. Ragazzino encouraged improvisations, since he believed students should not be forced into giving rehearsed performances too early. He maintained that every child's honest effort is acceptable and that each child should be involved in improvisations as often as possible in as many situations as possible, because it involves the tools of drama--movement, imagination, and speech. Mr. Ragazzino and students from Lane Community College demonstrated exercises and dramatic situations which many of the teachers repeated to classes the following week.

The dance and drama workshops discussed above exemplify the workshops in specialized arts areas. Workshops also were conducted in music and the visual arts. In addition, artists visiting under the auspices of the Artists-in-Schools Project of the U.S. Office of Education and the National Endowment for the Arts also contributed to the inservice programs. These contributions will be discussed in the next section of this report. The bulk of the inservice program in the arts, however, was under the direction of the arts resource team of Edgewood School. The basic strategy was to plan activities with the teachers of each teaching team, provide exemplary teaching while the classroom teachers observed, and then have follow-up discussions.

Inservice time was allotted on a regular basis for team planning. While much of this time was necessarily used to meet day-do-day planning needs, it was equally apparent that a considerable portion of time was devoted to exploring ways for making the arts serve an increasingly important role in the team's activities.

The second summer workshop involved Arthur Wells Foshay, noted lecturer in educational philosophy from Columbia University. One of his concerns is that schools attain a better balance in their curricula, particularly with regard to balance between cognitive and affective goals. He led teachers to re-examine their philosophy and goals for an arts centered curriculum.

Other consultants conducting inservice activities in the course of the project included Mike Van, visual artist, Barbara Salisbury, drama specialist from the University of Oregon, and Robert M. Trotter, Dean, School of Music, University of Oregon.

In summary, the inservice program for teachers provided them with experiences in all arts areas, many opportunities to observe the arts resource teacher, and some planning time for implementing the arts program through their new organizational plan.

Visiting Artists Program

Although no artist was in residence throughout the duration of the project, a number of artists spent varying lengths of time visiting the project and teaching, performing, or providing demonstrations. Several of these artists were under the joint sponsorship of the Artists-in-Schools Project of the National Endowment for the Arts, the U.S. Office of Education, and the Oregon Arts Commission. A number of local artists also provided enrichment to the project.

Besides conducting the workshop discussed previously, Virginia Tanner spent one month teaching dance in Edgewood School. She and two of her students taught 64 lessons in dance for Edgewood students during this residency. In addition, she provided demonstrations in other schools, provided inservice sessions for teachers, attended planning meetings, and video taped two 15-minute programs on dance. Teachers, university students, parents, and other dance teachers observed the daily classes.

The Bella Lewitzky Dance Company was in residence for two weeks. Miss Lewitzky also provided some inservice experiences for teachers. Her workshops, however, were focused on involving the teachers as adults in an art experience. This was in contrast to Miss Tanner's workshops which focused on providing the teachers with ideas and materials for teaching children. In working with children, Miss Lewitzky invited the children to inquire and solve problems through movement. Miss Lewitzky's dance company also provided eight mini-concerts in neighboring schools.

During the second year of the project, Shirley Ririe and the Murray Louis Dance Company were in residence. During her two-week residence, Mrs. Ririe taught a heavy schedule as well as provided lecture/demonstrations for teachers and students. She utilized a variety of approaches to accommodate the varying needs of the students. Sometimes classes focused on isolated parts of the body. There was much use of interesting music, especially jazz, as well as exploration of comedy, poetry, and wide range of dramatic tension as bases for dance activities.

The Murray Louis Dance Company was the final group to visit the school. Because their residency only allowed five days in the school, the classes were necessarily larger. The group also gave a performance of "Hoopla," a spirited and colorful hour-long presentation especially designed for children.

In addition to the intensive program of visiting dancers, many local artists provided enrichment to the project. Included among the visiting artists were Walter Hall, a poet, James Cloutier, a photographer, and Hiroko Seto, a flower arranger. Performance groups included the First Chamber Dance Company, and a number of music, dance, and drama groups from the University of Oregon. Specific types of groups included junior high school madrigal groups, high school drama groups, and university theatre, dance, and music groups.

In summary, the visiting artists program was particularly strong in dance; it did, however, include artists and performing groups from other arts areas.

EVIDENCE OF CHANGE

Evidence of change in Edgewood School is discussed as it relates to (1) the inservice program, (2) the climate of the school, and (3) the school program. Data regarding the differentiated staffing pattern, changes in teachers, and changes in students are discussed as they pertain to the school program.

Primary data bases include (1) observations by the evaluation team and their consultants, (2) materials and activity reports furnished to the evaluation team by the leadership and staff of the Eugene Project, (3) questionnaires answered by the classroom teachers, (4) statements by resource teachers, (5) student responses to an interest inventory, and (6) interviews with various project personnel. Questionnaires included several for various inservice workshops, an extensive "effectiveness analysis" (developed by the associate project director and analyzed by the evaluation team), and year-end questionnaires.

Inservice Program

A questionnaire was developed specifically for the initial curriculum and music workshop. In addition, observations were made of other aspects of the inservice program, and teachers were asked to give their opinions regarding the effectiveness of the inservice program.

An attitude measure administered to participants at the end of the initial curriculum workshop revealed that over 70 percent of the staff felt that the workshop had been a valuable experience for them. All but one person out of the 30 attending the workshop believed that their ability to perceive relationships between art forms had been improved and sharpened. Since several days of this workshop centered around music, many of the responses on the attitudinal measure referred to this area. The effectiveness of the workshop is seen by the attitude changes participants experienced. At the beginning of the workshop, 23 percent of the staff believed that music's role in the curriculum was to provide limited enrichment activities through music classes and performing organizations. At the conclusion of the workshop, only one participant believed that music's role in the curriculum was that of limited enrichment activities, while 73 percent indicated that music should be related to all the other broad subject areas. Attitudes toward the workshop instructor, the content, and methods of presentation were highly favorable. Participants were particularly pleased about their opportunities to sing, play, and compose during the workshop.

Eighteen of the staff members returned written evaluation forms for the drama inservice workshop. Two-thirds of the participants rated the effectiveness of the workshop extremely high. One teacher was able to relate ideas from the workshop to other art areas. Her comments were:

> I got a good idea about conducting class discussions about art prints from the workshop. In the future I will try dividing the children into small groups to see how many details they can see, then compare notes. The workshop brought out the idea that true communicating is only one to one, or at most in groups of five or so. Also I got the idea of using drama type projection to get kids into the mood for impression drawing.

The two leaders of the program, Mrs. Eleanor Owen from the University of Washington and Mrs. Barbara Salisbury of the Oregon Elementary

English Project, demonstrated how lessons should be planned around the drama components--character, plot, speech, movement, concentration, sensory awareness, imagination, and theatre form. Teachers thought their program was beneficial as judged by these comments:

> I enjoyed the workshop. I've tried out some ideas today and the kids loved them. I want to try more and hope to have more help in finding other material to use.
>
> The philosophy that was stated and sandwiched in throughout the presentation was important, e.g., save performance until later! All activities presented were adaptable at all levels (1-6), and could be used in classroom situations. The elements of drama were presented painlessly, and gave more understanding to what Mrs. Goff, drama resource teacher, is trying to do.

More than three-fourths of the teachers viewed the inservice program that was ongoing during the school years as being of "moderate" or "great" value. The area of dance was perceived to be of greatest value, with more than 80 percent of the respondents indicating that it was of "great" value. The heavy emphasis placed on dance through the Artists-in-Schools Project is believed to have contributed greatly to this.

All but one classroom teacher indicated that the work of the arts resource teachers did much to acquaint them (the classroom teachers) with the vocabulary, process, and structure of each art area. The negative comment in this regard was that too much time was spent in observing the arts specialists instead of becoming actively involved.

All but one classroom teacher agreed that the arts resource teachers were readily available to provide help whenever it was needed. Teachers also generally agreed that the arts resource teachers did provide help for their individual needs as well as assistance to the teams in teaching the arts.

The dual nature of the inservice program, i.e., the various workshops in the arts and the day-to-day models of exemplary teaching in the arts provided by the arts resource teachers, proved generally to provide a continuous inservice program in the arts for the classroom teachers. The major problem with this arrangement, at least in the eyes of some observers, was that some classroom teachers tended to be satisfied to let the resource teachers continue teaching as much as possible, thus developing a dependency upon them. It is the belief of the evaluation team that, while this approach was effective, teacher training in the arts could have been even more effective if all classrrom teachers would have taken on a greater responsibility in the teaching of all arts in their classroom.

That the inservice program had a positive effect on teachers' attitudes regarding the role of the arts in the curriculum, however, is without question. Their willingness to utilize the arts in relation to other areas of the curriculum as well as their willingness to try new arts activities and to use newly gained skills attest to this. In summary, the inservice program in the arts for classroom teachers contributed much to changing both the climate and program of the school.

School Climate

Both visitors to the school and observers from within the school agreed that the climate of Edgewood School changed radically during the course of Project IMPACT. Whether or not all of these changes were a result of the arts program is difficult to determine, because the differentiated staffing program per se would do much to change a learning climate. Because the differentiated staffing program was intended to be a variable for changing to an arts centered approach, perhaps it is not necessary to attempt to attribute causes for change on an "either-or" basis to the staffing program or to the arts program. It is surmised, however, that the unique combination of these variables served to create the particular school climate which evolved.

The climate of Edgewood School which resulted from the two-year IMPACT program is best characterized by the term "openness." The school took on many aspects of the open school. Classrooms were open to visitors. Teachers were open to trying new ideas; they were also much more open in expressing their feelings, thoughts, and ideas to each other. Positive interaction between arts resource teachers and classroom teachers also was apparent. The many new ideas brought to the school by the visiting artists and consultants also contributed to the openness of the school.

The physical plant and the team organization also contributed to the learning climate. Both facilities and the team structure made it virtually impossible for a teacher to revert to the isolated, self-contained classroom approach.

Another reflection of the school climate was the shift toward a more child-oriented curriculum. This emphasis on a child-oriented curriculum was reported by visitors to Edgewood School as well as by project personnel. Some comments from visitors:

> The atmosphere was exciting, friendly, warm, humane. Children seem to love to learn in this situation. Every visit I make impresses me with the value of this type of educational program.
>
> Excellent idea - the enthusiasm of the children appears to be the best indicator.
>
> Humane, progressive, artistic, child oriented, light airy environment, colorful environment.
>
> Happy, relaxed atmosphere. Children involved in meaningful experiences.
>
> I felt that the arts were implemented very well into the basic skills. The activities observed seemed well planned.

In response to a question regarding the most favorable aspect of Project IMPACT, many teachers commented regarding the school atmosphere. They spoke particularly of the benefits to the children, not only of the broadened experiences in the arts, but also of the project's provisions for greater freedom of expression, the opportunities to have satisfying personal experiences through arts activities, and the accompanying conditions which fostered the development of self-responsibility. Such benefits, in the opinion of the evaluation team, reflect a school climate conducive to growth in both academic and artistic areas.

Teachers' responses to the effectiveness survey corroborated their stated views and the visitors' observations regarding the development of a positive and humane learning climate. All but one teacher indicated agreement with each of the following statements:

1. Teachers and arts specialists provided many opportunities for creative endeavor.
2. Teachers and arts specialists accepted a variety of solutions to art and art-related problems.
3. Teachers and arts specialists planned appropriate experiences so that each child can have many successes and few failures.
4. Teachers and arts specialists encouraged, allowed, and planned for independent learning experiences.
5. Teachers and arts specialists considered the needs of each child as an individual.

The above statements reflect a concern for humanizing the school learning climate for students. There also was evidence to suggest that school had become a more positive and humane climate for teachers. Most teachers agreed that, through IMPACT, they had gained in self-confidence to the point that they were willing to risk trying new approaches in the classroom.

Visits to Eugene School by members of the evaluation team corroborated teachers' and visitors' views that the climate was indeed a humane environment.

The associate project director, Dorothy deVeau, however, cautioned that, while the project had been quite successful in this regard, there were still areas of needed improvement. She noted that some children still felt left out and that cliques developed in spite of efforts to draw all children into the activities. She also noted that a few classrooms still overly stressed competitive academic achievement. Such realistic self-evaluation at the project level does much to keep the project achievement in proper perspective. It keeps a project from becoming complacent.

In summary, teachers, visitors, and other observers agreed that the learning climate for children and the teaching climate for teachers exemplified the project's concern for humanizing the curriculum. As will be apparent in the next section, the school program was necessarily influenced by the climate.

School Program

Evidence of change in the school program is discussed according to (1) the differentiated staffing structure, (2) the arts program, and (3) the program's effects on the students.

Differentiated Staffing Program

The differentiated staffing program was an integral dimension of Project IMPACT in Eugene. It could be described as a methodological variable. The interaction between the staffing program and the arts program was intended to provide a basis for effecting change in terms of both the school climate and the school program. As discussed above, the climate was indeed changed. The purpose of this section is to examine more specifically the effects of the differentiated staffing program on both the climate and curriculum of Edgewood School.

The Center for the Advanced Study of Educational Administration (CASEA), University of Oregon, became interested in the differentiated staffing dimension of the project and requested that they be allowed to place a participant/observer in the Edgewood School. The observer provided information for a study of the implementation, organization, and evaluation of the staffing structure during the initial year of the project.

Larry Reynolds, a research assistant for CASEA, was the participant/observer assigned to the school. The investigation was also his dissertation project for his doctoral degree. An intensive interview with Larry Reynolds in the spring of 1971 yielded several general observations.

Reynolds stated that the instructional teams were most effective when they were dealing with "wide issues, coming events, scheduling, and discipline affairs." These issues were school wide or grade wide. In this respect the instructional teams functioned as communication units and many of the problems dealt with were those of information handling. They provided liaison between the individuals in the team and the administration. The curriculum associates for each of the teams were able to function effectively in this respect.

The primary purpose of the differentiated staffing organization for Project IMPACT was to foster curriculum planning and curriculum development. In the general literature, this appears to be one of the potentials of differentiated staffing that is relatively unexplored. Reynolds stated that he did not believe that the instructional teams were able to engage in curriculum planning in the arts as effectively as they would have desired this first year. According to Reynolds, some reasons for this were:

1. The curriculum associates and their teams were unable to find adequate time to engage in curriculum development either within or across teams. The after school time, even Saturdays, was utilized dealing with other aspects of running a vital school. Curriculum planning occurred, but it was only at a given grade level or with the arts specialists.

2. The physical arrangement of the school and the mode of planning that had traditionally evolved at Edgewood was, for the most part, within grade level. Again the first year of planning focused on the development of a broader configuration for planning--across grade level and teams.

3. Much of the curriculum planning that took place within the instructional teams, took place in the more familiar subject matter areas than in the arts. Again the teams were more familiar with planning programs cooperatively in these substantive areas.

4. A decision was made the first year that the arts specialists, in order to have as much immediate effect upon the school as possible, were to spend a significant amount of time within the classroom with the children as resource people. These activities would have a twofold, immediate value. First, they would serve as exemplary activities that would inform the teacher of the best possible approach to teaching the arts. Second, they would have an immediate effect upon the children. This approach, while valuable in many respects, diminished the effectiveness of the instructional units to function. It bypassed the planning strategies inherent in the teams using the curriculum associates. It also used very precious time of the arts specialists that would have been used within their team to develop inservice strategies or unique programs within or acorss the various arts.

The interview with Reynolds further substantiated what various members of the differentiated staffing teams considered to be an essential ingredient of the instruction team concept--that of providing for adequate time for planning and developmental activities. In his judgment, it will be necessary to explore further methods for creating released time for this essential responsibility of the instructional teams. The curriculum associates, for example, functioned as leaders of the teams, but had a full responsibility for a class of children. The instructional teams had obligations to fulfill administratively and instructionally that were more extensive than the arts. Reynolds suggested that the best time for the teams and the curriculum associates to plan was released time during the school day. He recalled that they had spent time after school, before school, and even Saturdays for planning.

The implementation of the concept of staffing is not an easy one--producing a rapid transition from more traditional organization. It appears to be especially difficult when the primary focus is toward curriculum development in the arts.

That the differentiated staffing program became an effective working reality in the course of the project was apparent. While it was apparent that teams worked with varying degrees of cohesiveness, they generally provided an effective chain for communication between the teams and the administration. Generally, curriculum associates (team leaders) proved to do commendable work in meeting the tasks assigned to them, particularly considering the teaching loads they were carrying.

The main question the evaluation team raises with regard to the differentiated staffing program is the efficacy of initiating it concurrently with the arts programs. From a point of view external to the project, it seems that the initiating of two programs at once placed an extremely heavy burden on the teachers.

Several teachers noted that the differentiated staffing pattern may have actually impeded the implementation of some aspects of IMPACT by causing teachers to have to spend an unduly large amount of time in planning for more traditional academic programs, but which had to be organized differently.

The associate project director, in the final interim report, also noted some problems arising as a result of the differentiated staffing program.

1. This way of working wasted time and energy especially at first as staff members tested powers and controls and developed better ways of communicating with each other and utilizing each other's strengths.
2. Much of the work of the project was carried on by teams which tended to develop five strong entities with a minimum of cross-communication.
3. The development of a strong allegiancy within each team caused some feelings of competition and of loyalty to a team rather than to the school as a whole.

There was evidence that the differentiated staffing pattern was effective in improving communications and dealing with administrative matters. Because the staffing pattern was still in process of refinement throughout the course of Project IMPACT, it did not work especially well in dealing with curriculum or conceptual strategies.

During the second year of the project the guidance for the differentiated staffing program was under the direction of the personnel from within the Eugene School District rather than the consultants from the Center for the Advanced Study of Educational Administration. This was in accordance with the initial planning.

In summary, the differentiated staffing program added an additional variable to Project IMPACT in Eugene. While the advantages of such an organizational plan were many, especially when considered in light of the physical arrangement of Edgewood School and in light of current trends toward open classroom organizations, it is believed that it would have been more efficacious to have had the organizational plan fully operational before implementation of a program such as Project IMPACT. Because teachers had to be concerned with two new programs simultaneously, neither could be maximally effective. This is not meant to imply, however, that Project IMPACT in Eugene was not an effective program. As the following section shows, it was indeed effective in changing the school program.

Arts Program

The arts program for Edgewood School evolved basically from the program developed by the arts resource teachers comprising the special unit in the school organization plan. While the philosophy and objectives underlying each of the arts programs was presented earlier in this report, the present section describes representative activities for each arts area at the various grade levels. In addition to the activity descriptions, data are presented regarding the effect of the overall arts program on students and teachers.

Activities. Following are capsule descriptions of arts activities in each arts area. Activities reported were selected from second year activity reports and were summarized by the evaluation team. Each activity is identified according to grade, arts area, and related curricular areas. In addition the objective of the activity is provided. Activities reported were under the direction of the classroom teacher unless marked with an asterisk (*). Activities so marked were under the direction of an arts resource teacher.

Grade	Art Area	Related Area	Objective	Activity
1	Visual Art	Language Arts	To learn words "see," "the," to see if children could remember something from the art print to draw on their paper.	Children made a picture to go with sentence they wrote after discussing an art print on travel.
1	Visual Art		Freedom to experiment within the imposed boundaries; many different results may be obtained even though people are drawing the same objects; to realize how much people rely on constant reinforcement (looking down at their drawings) when creating a picture.	Children drew objects without looking at their paper while they were drawing.

Grade	Art Area	Related Area	Objective	Activity
1	Visual Art	Social Studies	To give children experience in one of the Eskimo art forms--carving.	Children carved on blocks of plaster of paris and vermiculite with sticks, nails, and dull kitchen utensils.
1	Music	Science	Be aware of different sounds.	Each child had a piece of paper and tried to see how many different sounds they could make with the paper.
1	Music	Social Studies	Familiarity with the songs of the African people; remember and follow a phrase of music; get the action of the songs in time with the music.	The children learned some African songs after their unit of Africa. Because the language was difficult, the teacher would sing a line then the children would repeat it and do the motions a beat after the teacher.
1	Music		Recognize audibly when a tune goes up, goes down or stays the same; use notes on a staff to show ascending and decending tunes.	Children saw a filmstrip on melody and teacher demonstrated how notes show ups and downs. They learned a song that went up and down and moved hands and body as music went up or down.
1	Drama*	Oral Communication	To guide students away from Punch and Judy stereotypes; to allow for freedom with limitations (problems); to development improvisational speech patterns using give and take.	Puppet partner plays acting out given themes; three groups of children plan and play scenes.
1	Drama*		To decide what characters would be in different environments; to change roles into characters; to use story with character sequence.	"What if" game; warm ups: characterizations of different kinds of cats. Poems about cats and the story Snake That Sneezed were take offs for activities that involved simple dialogue, dramatizations and dance movements.

Grade	Art Area	Related Area	Objective	Activity
1-2	Drama		Comparison of sensory perceptions; identify by touch observe and describe visual perceptions; recall sensory detail.	Children did a mirror activity on one sense such as smelling; they explored a touch box and described its objects by how they felt to a partner. At the end of the lesson the children acted out a story which they thought matched the sounds they heard on a tape.
1	Dance	Visual	To get idea of shape definitions: circle, square, rectangle, triangle and elipse. To help child feel comfortable about movement and dance.	Children were shown colored shapes and asked to move in certain ways concerning those shapes.
1	Dance	Literature	Feel the emotions of others; express themselves through movement; enjoyment of a well known story; creation of scenes from the story.	Children after hearing story of "Where the Wild Things Are" danced it out; resource person was Shirley Ririe.
1	Dance	Social Studies	To have experience telling a story or something about the Eskimos through dance.	Children performed Eskimo dances which they made up, using their masks, for each other.
2	Visual Art	Science	Awareness of environment, especially trees and leaves.	Children decorated a real branch with imaginary leaves.
2	Visual Art	Social	To learn something about the art form of a different culture; to learn something about the attitude the Japanese people have while doing their art work.	Japanese Sumi painting. The children learned how to hold the brush properly when painting the three simple brush strokes. They learned how the Japanese people meditate before beginning a painting.
2	Visual Art	Science	Become aware of bird details; create a 3-D figure of a bird rather than a flat bird; use their own ideas.	After observing the details in birds from pictures children created a 3-D bird out of paper. They used crepe paper and poster paper for the details on their bird shapes.

Grade	Art Area	Related Area	Objective	Activity
1-2	Music	Literature	Participate in group-type choral reading; learn rhymes to use on playground to encourage more rope jumping.	Children read and chant rhymes for jumping rope. Everybody took turns jumping over rope in rhythm while other clapped or tapped out the rhythm.
2	Music		Enjoyment of music.	First and second grade sing.
2	Music	Science (research)	The goal is for children to discover the elements of music through their own exploration of sound sources and how to organize them; also, this is a good practice for working in groups.	Children showed and described sound sources they had found in the room (i.e., hitting two erasers together). Using their found sound sources, groups of five planned and presented a composition to the rest of the class.
2	Drama*	Oral Communication	To guide students away from Punch and Judy stereotypes; to allow for freedom with limitations (problems); to develop improvisational speech patterns using give and take.	Puppet partner plays acting out given themes; three groups of children plan and play scenes.
2	Drama*	Halloween	To encourage freedom in dialogue; to take turns talking and listening; to tell a story in sequence.	Warmup: one liners of what a pumpkin might say; taking turns describing a situation; story telling in sequence.
2	Drama	Social Studies	Experience Japanese Theatre; appreciate its style and Japanese stories.	Twenty-six children performed two short Japanese plays for the rest of the 2nd graders. Plays were stylized like Japanese theatre and three students provided music in proper places.
2	Dance	Science	To demonstrate the force of internal pressure which makes popcorn pop; to demonstrate understanding of expansion.	After studying about popping corn in science children were to dance like popcorn. They were to start as popcorn kernels; pop, expand and become popped corn; each would "pop" at a different time.

Grade	Art Area	Related Area	Objective	Activity
2	Dance*		Get them to be aware of their whole body; use the whole body in movement; respond to music creatively.	Children worked on whole body movements such as relaxing, tensing, running, turning with drum and music accompaniment.
1-2	Dance*		React in movement to Halloween ideas; kinesthetic awareness with eyes closed; moving with music and words.	Children participated in dance activities based on Halloween theme. They moved like skeletons, walked like Frankenstein, moved like ugly monster; skipped like monster, rode a broomstick, and with a partner went through a haunted house.
3	Visual Art		Skill in tearing; introduce new media; break down barrier of photo as inviolate.	The class talked about mosaic and collage and about making one thing out of another. They made collages out of torn paper from magazines.
3	Visual Art	Social Studies	Communication; understanding other people; names and location of continents.	After reading about Olympic Games and the symbols and signs connected with the games, children made paintings about the game. The Olympic Symbol and interest in the Olympic games led eventually to the study of continents and the study of maps.
3	Visual Art	Halloween		Children made clay masks which were bisque fired.
3	Music	Writing	None stated.	Children sang valentine song--wrote their own words and composed musical accompaniment on bells.
3	Dance		Teacher became dance specialist during three-week period.	Eighteen one-half hour classes in dance were planned and taught by classroom teacher involving thirty third grade students. Each class was a pure dance activity except during May when the emphasis on animals was related to their Social Studies unit on animals.

Grade	Art Area	Related Area	Objective	Activity
3	Drama*	Social Studies, Literature	Use speech of a character; improve lines of characters meeting; reconstruct a literary story by dramatizing it; use creative composition stories as basis of dramatic communication; stress a character is MORE than a role.	Students improvise lines done by talking animals from Kipling's Just So Stories. Small groups of children act out fable from India or stories they have made up.
3	Drama*	Literature	Keep free flow of ideas coming in order to tell a story; use imagination to think of ways a person can spend time enjoying life; add parts to the story and yet keep the structure.	Warm-ups: Story chain; students listen to story of "Three Fridays" and use improvisational scenes for what went on. They plan, practice and present "Three Fridays" involving everyone in the class yet still keeping the intent of the story.
3	Dance	Math	An interesting way to drill on multiplication facts.	Children worked out dance routines and cheers on number facts in multiplication which they taught to the class.
3	Dance			Children expressed their feelings through dance; clapped their hands in rhythm then put same rhythm in feet and body motions.
3	Dance	Visual Art	To use their bodies to explore movement and shapes and lines; to observe and be aware of shapes and lines in their classroom environment.	Children used bodies to make designated lines and shapes after viewing TV program, "Meet the Arts".
4	Visual Art	Social Studies	Use the arts as a means of conveying information; work in small groups to plan and execute their plans cooperatively; become aware of need to be accurate in research if others are to learn from their presentation.	Groups of children presented topic reports on the N.S. Coast Indians in variety of ways. Among these were: an animated movie of steps in building a house, dramatic skits, models showing ways of obtaining food from the sea; clay figures depicting ceremonies and murals.

Grade	Art Area	Related Area	Objective	Activity
4	Visual Art	Literature	To listen and imagine and then draw their ideas.	Children drew their own conceptions of a pirate in the poem, Don Durk of Dow Dee, on large sheets of butcher paper.
4	Visual Art	Social Studies	To solve problems of creating a picture with above materials using pattern, shape, texture, repetition; to evaluate own work in using the concept.	After the Art Specialist discussed the concepts of patterns which are found in a cityscape, children divided into groups to make a "picture" expressing concepts of pattern, shape, repetition and texture. Materials used in the collages were magazine cutouts, cloth scraps, cellophane and construction paper.
4	Music*		Music as well as visual arts has texture; density--thickness and thinness of music is that texture.	Music has texture; we dealt with texture as density. Children stood in scattered places and sang "ah" on different notes for the length of one breath. This became a tapering off effect.
4	Music		Create sound pieces with A B form using two different tempi; the pulse is the underlying beat that may help to create a feeling of motion in music.	Small groups using a variety of assorted rhythm instruments rehearsed and recorded compositions which had different tempi.
4	Music		To be able to order pitches from low to high.	Children organize sounds of resonator bars, pop bottles, percussion instruments and objects found in the room from high to low pitch.
4	Drama*	Social Studies	To point up a different dramatic form using ritual movements to communicate ideas of Indian culture; to create rituals that could go together for class pageant; to use a model to guide thinking of students (freedom with limits).	After selecting 6 commonalities found among Indian societies, groups of children created a rite of ceremony using the 6 commonalities.

Grade	Art Area	Related Area	Objective	Activity
4	Drama	Social Studies	Use of concentration (how someone looks, acts, speaks); use of imagination (how certain character acts, reacts); use of inter-action; use of dialogue.	Groups of children were given "character" cards which described the kinds of people living in a neighborhood. Each group had to plan a scene involving characters in a situation .
4	Drama	Literature	To work together in groups successfully; to plan alternate endings to a story and be able to dramatize it.	Groups of children planned alternative endings to Greek myth, Sisyphus, and dramatized their endings for the rest of the class.
4	Dance	Science	To discuss that change is a part of life; to be able to create a dance showing change; to be able to create a sound piece as a musical background.	Students experienced individually with movements showing change after listing the changes they see all the time i.e., wood to ashes, corn to popped corn, day to night.
4	Dance		None stated.	One classroom teacher planned and taught six lessons in dance. The first week activities were concerned with the experimental work of Ann Halprin while the second week activities were based on choreographing a group circle dance.
4	Dance	Literature	To become aware of space around us; to become aware of levels in space--low, medium, high; to move to a combination of 10 beats (6,4-7,3 ect.) from a closed position to an open stretched position at various levels; to make a transition from one level to another smoothly; to work cooperatively in groups of 3; to evaluate each other's solution to space problem.	Stretching and relaxing warm-ups; exploration of low-middle-high spacial levels; introduction of explosive or accent movement.

Grade	Art Area	Related Area	Objective	Activity
4	Visual Art	Social Studies	Student's will describe self in ways other than words or self-portrait.	Children drew abstract pictures of themselves showing their physical properties--weight, height, etc.
5	Music*		To show thru the film specific examples of instruments made with wood, metal, glass, etc.	Children looked at and talked about film on making percussion instruments.
5	Drama*		To establish and communicate details of a place; to invent a plot with a problem, complications, and solution; to communicate to an audience where you are without telling.	Warm-up activities about where one is affects how he moves. Children did plot-place drill showing that the action of a play evolves in a certain place or places.
5	Drama*		To follow through and work for a Sharing Show at this end of our four weeks together; to introduce (by use) certain terms about stage positions, levels of movement, entrances, etc.	Using inside and outside setting of a saloon, children do a walk through sequence of the Western and walk through where they add dialogue.
5-6	Dance*	Music	Work with a partner; perform with specific rhythm.	Children practiced moving in rhythmic pattern to drum beats. With a partner they developed a rhythmic pattern which could be repeated and performed for the rest of the class.
5-6	Dance*		To become trustful of one another; to learn about the space around us.	Warm-ups: stretching in and out at three levels. In exploration exercise children had five parts of their body touching the floor and had to move using 4,3,2,1 of these parts. Groups with a problem card had to show the feelings on the card such as blind, dark, thrilling, afraid, etc. They had to use two changes of direction, one change of level and one change of speed in their movements.

Grade	Art Area	Related Area	Objective	Activity
5-6	Dance*		To become trustful of one another; to learn about the space around us.	Warm-ups: moving in space with eyes closed, stretching and flexing exercises. Children had to find five ways to move across floor with their feet. In a trust walk with a partner children would run toward each other and then at the last minute change directions so they wouldn't crash together. After the activities children wrote words which expressed their feelings about these experiences.
6	Visual Art	Science	The child should be able to show his knowledge of the different ways pollution is caused; to encourage the child to express his ideas in a visible form.	The children made a collage by drawing pictures of eight different things that are polluting man's environment.
6	Visual Art*		To provide exposure to variety of materials; to provide visual demonstration of differences between contour and gesture; to provide time to do both kinds of drawing and recognize the difference in performance.	Art Specialist taught gesture drawing. A number of students posed for the class while they did timed drawings. This activity was followed by wire constructions where students tried to show the motion and force of a gesture in three-dimensional form.
6	Visual Art		Students will use line, space, color, to show anger, fear, loneliness, etc.	Students created abstract representations out of colored construction paper showing one or more moods.
6	Music*	Social Studies	Input came from Social Studies. Children took broad concepts, tried to use supporting data to model 20th Century mode in four arts areas.	Children related theme of Pre-Colombian civilization to the 20th Century by making their own instruments and composing songs.

Grade	Art Area	Related Area	Objective	Activity
6	Music*	Science	Students will compose one-minute sound piece--plan, choose instruments (the usual rhythm sets plus tone bars and recorders), rehearse, tape sound piece to evaluate and re-do; eventually use music with dance.	Students composed sound piece to accompany one-minute life cycle dance.
6	Drama	Visual Art, Dance	To share ritual; to express joy through ritual; to give of oneself, expecting no return.	Room 2 has a celebration for "the return of the gerbil." Students prepared original chants, dances, drama, posters, and pictures reenacting the feelings centered around the once lost but found gerbil.
6	Drama*	Oral Composition	To discuss nature of Drama as related to favorite TV programs; to participate in exercises devised to heighten awareness of body, use of imagination and sense perception; students should know these concepts; various parts of body can move independently, movement can stimulate the imagination, sense perception is heightened by conscious focus on each of the senses.	Warm-ups using taped sounds; pairs of children plan a sensory pantomine focusing on imaginary sound and object; children discuss dramatic situations and characters they see on TV.

Examination of the pool of activities of which the above activities are believed typical reveals much about the nature of the arts program in Edgewood School. Although it is impossible to tell on the basis of the sample activities summarized above, there was a rather obvious imbalance among the four arts areas. There were far more arts activities reported in the visual arts than in other arts areas; on the other hand, there were considerably fewer activities reported for music than for any other arts area. Whether this reflects a true imbalance or whether it was a result of a sampling error is difficult to determine. From comments of teachers, it is believed that all arts received somewhat the same emphasis. It is surmised, however, that music may have been an arts area in which teachers felt somewhat insecure, thus causing them to initiate music activities less frequently than activities in other arts areas.

Many arts activities had as at least part of their objectives some non-artistic ends. This seemed particularly prevalent in the primary grades. This should not be construed to mean that art experiences were not valued in-and-of themselves. Rather, in the opinion of the evaluation team, it shows a concern for truly integrating the arts into the school program.

The frequency of reported arts activities was much greater for the primary grades than for the intermediate grades. Again, the question can be raised as to whether this is a phenomenon of reporting and sampling. Observations by the associate project director, however, suggest that this was probably a pretty good reflection of the relative emphasis on the arts at the different levels. She had noted a tendency in the fifth and sixth grade classes for some teachers to continue to place an undue emphasis on traditional academic areas. The areas of music and dance appeared to receive least emphasis among the arts at these grade levels.

Many of the reported arts activities involved the arts resource teachers. Specific implications of this would be difficult to determine, were there not other evidence available. Several observers have noted that the outstanding teaching models provided by the arts resource teachers may have led some classroom teachers become too dependent upon them, particularly for the second year of the project. Whether teachers felt insecure in reporting arts activities which had not become somewhat dependent upon the arts resource teachers is subject to speculation. The very strength of the arts resource teachers may have caused some classroom teachers to rely too much on them. It is the belief of the evaluation team that the ultimate goals of the project would have been better served if this had not been the case.

In summary, the arts activities reported by project teachers provide one indication of the scope and diversity of the arts program. While there appeared to be an imbalance among the arts, this was not necessarily a fact; arts activities did, however, appear to receive greater emphasis in the primary grades than in the intermediate grades. Many arts activities were related to the attainment of objectives in other curricular areas. Finally, reported activities included many activities under the direction of the arts resource teachers.

Arts Resource Teachers' Perception of the Program. At the conclusion of the project the arts resource teachers were asked to write position papers describing their views on the project, particularly with regard to difficulties encountered, successful practices, and recommendations for IMPACT-like projects in the future. The associate project director wrote the position paper for the visual arts. As team leader, she also provided some insights regarding the overall project.

The initial problem encountered was to develop the arts resource unit into an effective working unit. Goals had to be established and roles had to be defined. Intra-team and inter-team communication necessarily took some time to establish. As the first year progressed, however, the team became a smoothly working unit.

As far as their involving the classroom teachers in the arts program, the resource teachers indicated that there was initially some resistance to change, particularly with regard to teaching dance in the upper grades. This problem with dance was never completely resolved. From the point of view of the arts resource teachers, classroom teachers continued to place considerable stress on certain academic areas, thus not allowing adequate time for arts activities.

Another difficulty cited was that some classroom teachers continued to be overly dependent on the resource teachers. This observation corroborated the views of other observers. It was also noted that classroom teachers' insecurities with the arts was a diminishing problem as the teachers gained confidence in the arts.

Perhaps the greatest apparent problem was the time factor. Both resource teachers and classroom teachers were viewed as desiring more time for planning and conducting all the desired arts activities.

As far as successful practices, there were many. Perhaps the key word for the most successful practice was "involvement." This was true with both children and classroom teachers. Change was most effective when children and teachers actively became involved in singing, moving, acting, improvising, painting, etc.

Another particularly noteworthy practice included the team and inter-team planning. The rapport developed between the arts resource teachers and the classroom teachers was generally very good.

The inservice workshops and visiting professionals also were viewed as highlights of the program. The fact that teachers received remuneration for workshops did much to strengthen the arts program. Besides assuring attendance, it did much to develop in the classroom a sense of responsibility for trying new techniques when they returned to the classroom. The professional artists visiting in the school did much to dispel some myths about artists. Students and teachers both came to realize that to be an artist requires dedication and hard work. The artists generated much excitement and enthusiasm.

Although there was considerable variablility in the resource teachers recommendations for other IMPACT-like programs, there was consensus on two points: (1) the program should provide adequate time and machinery for planning and (2) there should be a commitment to the idea by the total staff.

Arts Consultants' Perception of Program. The project has been visited by subject matter specialists in each arts area. Some of these consultants were members or ancillary members of the evaluation team; others were representatives of the national arts associations. Reports of these consultants constitute the primary basis for this section of the report.

Al Hurwitz, Coordinator of Arts, The Public Schools of Newton, Massachusetts, visited the project as a representative of the National

Art Education Association. His impression of the visual arts program in Edgewood was positive. He viewed the program as having two aspects: one represented the associate project director's thinking which reflected the use of living models as subjects for drawing and which carried through her stated goals for perceptual awareness; the other was a program growing out of the general curriculum. The latter program was reflected in arts activities related to other academic areas, e.g., paintings and drawings of prehistoric animals, an architectural city-model, some "jungle" environments, etc. Mr. Hurwitz commended the environmental projects, although he did express concern that there was too much of a tendency for adjoining rooms to repeat each other in treating the subject matter. He noted that, on the whole, the program was going in the right direction. He did note, however, that the overall program could have been strengthened if some sort of liaison could have been established between the Eugene Project and the University of Oregon.

The evaluation team's project associate in music observed music activities in Edgewood School. From observations, reports, and interviews, it was apparent that the music program incorporated many improvisational and creative activities. The music resource teacher was a strong advocate of activities evolving out of the Manhattanville Music Curriculum Program. The music resource teacher was an outstanding music teacher. She incorporated music with many other arts activities. A particularly successful aspect of the program was the use of paintings to serve as stimuli for improvisation. The ensuing discussions and critiques of the improvisations showed that children had gained much insight into music. If shortcomings of the music program were to be noted they would be in two respects: (1) the classroom teachers appeared to depend on the music resource teacher to do much of the teaching and (2) the failure to utilize to any great extent the personnel and resources of the music department of the University of Oregon.

Observations regarding the drama program were made by the evaluation team's drama consultant. He noted that there was a great deal of variation in the drama program. He attributed part of it to the different grade levels, but a major factor in the variation was due to teachers' varying levels of conceptualization regarding theatre. He noted that materials on paper were excellent, but there was tremendous variations in application and conceptualization about this. He reported that the Eugene Project experienced some of the common problems when drama is introduced into schools: the need for particular skills was not apparent as in music and dance. This led teachers to think they could use drama in the classroom when perhaps they were only doing it in a superficial manner. He suggested that the project would have been strengthened if additional expertise had been available. He did agree, however, that teachers had been actively using drama in their classes and that they had indeed been able to observe changes in their students. "This alone," he observed, "was a worthwhile result of IMPACT."

The dance program received considerable additional emphasis through the visiting teachers and artists. Lydia Joel, dance consultant for the evaluation team, noted that the dance resource teacher for the project was one of the spark plugs throughout the project. The residencies of Virginia Tanner, Bella Lewitzky, Shirley Ririe, and Murray Louis combined to make the dance program in Edgewood particularly rich. Dance became an important dimension of the program in grades one through four; however, the program was met with some reluctance in grades five and six. Classroom teachers in grades five and six did not spend as much time on dance as they did other kinds of arts activities.

In summary, the subject matter consultants for the individual arts areas generally agreed that the arts programs were progressing in the desired direction. The two major problems cited were (1) the hesitancy of some classroom teachers to do their own teaching to the extent the project objectives would have suggested, thus leaving much of the arts teaching to the resource teachers and (2) the failure to establish any liaison program with the University of Oregon. The arts resource teachers, it was agreed, were an outstanding team.

Effects of the Program

The intent of this section is to examine particularly the effects on teachers, students, and the overall instructional program. Data for this section are based primarily on teachers' responses to an end-of-the-project questionnaire.

All teachers indicated that the arts have achieved a more equitable role with other instructional areas since the inception of IMPACT. All teachers also agreed that there was an improved balance between affective and cognitive learnings in the total school program.

All teachers reported that the role of the arts in their classroom had increased and that the arts were increasingly incorporated into the teaching of other instructional areas. Prior to IMPACT, the arts had been used for this purpose "some"; by the end of the two years a majority (75 percent) of teachers incorporated the arts "much." The average estimated amount of time per week spent in IMPACT activities was 7.5 hours.

The effects of IMPACT on teachers' general approach to teaching were of two basic types: (1) those related to interaction with students and (2) those regarding an approach to teaching per se. Comments related to children were to the effect that through IMPACT their teaching had become more child-oriented and reflected greater concern for children as individuals. It was apparent that children were given more opportunities for self-direction and for expressing their views. Comments regarding the approach per se were mostly that the teachers had become more "open," flexible, and willing to try new things in their classroom. Two teachers also indicated that as they planned for academic instruction they consciously sought ways to use the arts in teaching them.

According to the teachers, IMPACT affected the lives of their students in three basic ways: (1) it increased their confidence and self-concept, (2) it fostered students' awareness, appreciation, and enjoyment of the arts, and (3) it changed children's attitudes toward school--school became more enjoyable and exciting.

Teachers also were asked to name the most favorable and least favorable aspects of the program. In order of the frequency with which they were mentioned, the most favorable aspects were: (1) personnel, (2) benefits to students, (3) benefits to teachers, and (4, curriculum. The arts resource teachers and guest artists were the favorably mentioned personnel. Perceived benefits to students included the broadening of school experiences, particularly in the arts, the providing for greater freedom of expression, and developing of self-responsibility and confidence. Comments related to teachers were to the effect that they were free to try new things. Comments regarding the curriculum were generally that the curriculum had been broadened.

In response to a question regarding the least favorable aspects of IMPACT, the responses were more varied: no given aspect was viewed as least favorable by more than three teachers. Aspects mentioned by more than three teachers. Aspects mentioned by more than one teacher included (1) the school atmosphere--it was to hectic, (2) work load and time pressures--IMPACT was much more work than "traditional teaching, (3) scheduling--there apparently had been problems in scheduling the specialists' time, and (4) the program was too dependent on specialists--the teachers did not feel capable of carrying the project on without them. Two additional comments which were of interest: (1) the differentiated staffing didn't help; it broke down inter-grade communication, and (2) the teachers became so involved in IMPACT they lost contact with district-wide concerns.

CONCLUDING OBSERVATIONS

On the basis of the data discussed above, the evaluation team believes the following observations regarding IMPACT in Eugene are warranted:

1. The differentiated staffing pattern proved to be an effective organization plan for Edgewood School. The provision for planning and decision making at the team level resulted in some very effective working units. Whether the differentiated staffing pattern per se facilitated the implementation of the arts program to a greater degree than a more traditional organization plan would have, is subject to question. It is the opinion of the evaluation team that its effect, pro or con, was negligible. The project did, however, demonstrate that an IMPACT program can be effectively implemented in such a staffing pattern.

2. The team of arts resource specialists proved to be outstanding. Their commitment in working cooperatively with teachers was viewed as a major strength of the project. There was evidence that teachers did emulate the teaching models provided by the resource teachers. If a problem emerged with the arts resource teachers, it was that the classroom teachers became too dependent on them.

3. While the project was able to utilize many visiting artists and consultants, it did not establish any strong liaison with the University of Oregon. The reasons for not establishing a working relationship with the local University were not clear. It is the belief of the evaluation team that the project's potentiality would have been even greater if such a liaison had developed.

4. A final observation relates to the expansion of the program. During the second year of the project the arts resource teachers began to teach on a limited basis in four other elementary schools: Dunn School, Laurel Hill School, Edison School, and Ellis Parker School. During the 1972-73 school year, the arts resource teachers made these schools the focus of their efforts. Plans have been submitted to add two additional teams of arts resource teachers for the 1973-74 school year and to expand the program to five additional schools. This continuing program, in the opinion of the evaluation team, is a strong indication that Project IMPACT was successful and will have a lasting effect in Eugene.

PART IV: GLENDALE PROJECT

SETTING
GOALS AND OBJECTIVES
STRATEGIES FOR CHANGE
EVIDENCE OF CHANGE
CONCLUDING OBSERVATIONS

SETTING

School District

Glendale is a residential community of 140,000 in the metropolitan Los Angeles area. Its 23 elementary and 8 secondary schools share a unified program of instruction in which arts education in all elementary schools begins at the kindergarten level and extends through grade 14.

An understanding of the Glendale Project cannot be gained without an awareness of the economic, political, and educational setting in which it exists. The Glendale situation typifies the climate for arts education which presently exists in many California schools. The nature of the local situation, including the political relationships of schools with city and state govenrments, the tax structure, the community belief in basic education, a seeming public awareness of the true quality and nature of the instructional program within the schools, cutbacks in supervision and school day, lack of a coordinated district-wide inservice program, curtailment of assistance to teachers in the arts, and inadequate certification requirements in the arts must all be sensed to understand the context of this site.

Resistance on the part of the community for raising taxes to support the increasing costs of education has resulted in cutbacks in services and in educational programs. As has happened in other systems, the arts were valued but were considered less necessary than other "more academic" aspects of the curriculum.

The project proposal states that, since 1965, supervision has been reduced from two to one in art, from three to one in music, from three to one in physical education, and just prior to Project IMPACT were scheduled to be entirely eliminated in art, music, and general elementary areas. This scheduled elimination of supervisory personnel in art, music, and general elementary areas was the result of the failure to approve a tax override by the voters of Glendale.

All art, music (except for a limited amount of instrumental instruction), dance, and drama instruction in the Glendale elementary schools has been the responsibility of the regular teacher in a self-contained classroom. The amount of time for instrumental instruction had decreased considerably in the last few years. Inservice education programs in the arts were not included in the regular 1970-71 school budget. Teachers did receive salary increments for attendance at such events as special workshops and extension courses, but these had been curtailed in recent years, and since attendance was voluntary, these inservice offerings reached only the already interested teachers. Prior to IMPACT, there existed no coordinator for inservice education, and positions of supervisors who formerly planned inservice programs had been eliminated. No basic plan or overall strategy existed for defining teacher needs in any of the subject areas.

One elementary principal wrote:

> . . . drama and dance have not been a part of the regular school program. As many teachers have not had training in these subjects, the teaching consequently has been avoided in their curriculums. When art and music has been taught it usually has been presented in isolated areas and keyed

> to time allotments. Dance consisted of rhythms (usually square dancing) during a physical education period. Without the motivation and the "know how" of supervisors who formerly reached the teachers in their classrooms on occasion or through inservice training, the arts programs had definitely declined. Thus, teachers have continued to teach the basic subjects where they feel most comfortable and where there are great pressures for the children to learn. The arts have been neglected.

There were some statewide conditions, too, that made the Glendale Project particularly interesting. First of all, there is a deep concern on the part of the California State Legislature to develop curriculum and a system of accountability within the state. According to the proposal, this was to be accomplished without state funding for teacher education or for implementation of the curriculum once it was developed. Further, the state certification system does not require any training whatsoever in the arts for certification, even though the responsibility for teaching the arts in California schools is left almost entirely to the teacher within the self-contained classroom.

The proposal also indicated that, because art, music, dance, and drama are unprotected by state mandate in California and are not supported by special incentive legislation or state funding, they are particularly vulnerable to down-grading or elimination.

It was within this special, political, and economic milieu that the Glendale Project was developed with its particular goals and strategies. Specifically the project proposed to (1) restructure inservice training so that classroom teachers could become more competent in the arts, (2) reorient administrative attitudes to not only an acceptance of the arts, but to an active commitment to the arts in the curriculum, and finally, (3) make a direct thrust to deeply involve members of the community. This community involvement had as its base both the assistance and professional expertise to be found within the community, but also the extension into the community of the concepts and activities of the project so as to change the public's attitudes toward the arts.

Project Schools

Six elementary schools were selected as pilot schools for the project. According to the project director, these schools were selected on the basis of the response and interest of the principals and with a secondary interest in representing all the geographic and socio-economic areas of the city. The six schools chosen were: Eugene Field Elementary School, Mark Keppel Elementary School, La Crescenta Elementary School, James Russell Lowell Elementary School, John Muir Elementary School, and Valley View Elementary School. All schools operated on a self-contained classroom arrangement. There was little potential for large group instruction because most facilities had fixed walls and traditionally sized classrooms. In three schools, classrooms with skid-mounted desks were used. None of the schools had any supervisory personnel or special teachers, except for part-time instrumental music teachers.

The number of classrooms per school varied from 13 in Lowell School, to 30 in Keppel School. Following is a breakdown according to grade and school.

TABLE 2

SCHOOL CLASS ORGANIZATION

School	Grade Level K	1	2	3	4	5	6	Special Classes 1-2-3	4-5-6	Total Classes
	Numbers of Classes									
Field	3	3	3	2	2	3	2			18
Keppel	3	3	5	3	4	4	4	2	2	30
LaCrescenta	5	5	4	3	3	4	3			27
Lowell	2	2	2	1	2	1	2	1		13
Muir	3	3	3	3	3	3	2			20
Valley View	3	4	4	3	3	4	3			24
Totals	19	20	21	15	17	19	16	3	2	132

The following descriptions of the schools are summarized from statements by each pilot school principal.

Field

The school is situated in a residential area located within a two mile radius of the central business district of downtown Glendale. Housing ranges from hillside homes in expensive price brackets to newly constructed apartments. Backgrounds are reflected in a wide range of occupations--professional to unskilled, with many small business and service areas represented. There are fewer than six Spanish-speaking families. No other minority groups are represented.

Enrollment at Field ranges from 465 to 495. There are 18 teachers, a principal, a school secretary, and a custodian. Part-time help includes another custodian, a health clerk, and a nurse. Instrumental music is taught for one and one-half hours each week. There is no choral program.

Academically the students reflect a wide range of abilities. There are remedial classes and a state sponsored program for gifted students.

The one story, U-shaped building is one of the oldest in the district. Having no cafeteria nor auditorium, the school utilizes a long narrow space the size of two classrooms for meetings and lunch. Food is prepared at a nearby high school and served from portable equipment. This necessity adversely affects the availability of facilities for school programs.

Keppel

The school is located in west Glendale in a middle to high income area. Most children live in single family residences. There are few apartments. A junior high of 1,500 and a high school of 1,800 are located within the same block as Keppel Elementary. The enrollment is 825 with 32 teachers on the staff. The school houses grades K-6, plus five separate bungalows accommodating the elementary aurally handicapped program for the entire district. There are five teachers and two half-time aides in the aurally handicapped program which serves children from ages 3 through 12.

Keppel is an older, three-story building which was rehabilitated in the late 1950's. All but six rooms have fixed desks which makes changing the physical environment within these rooms almost impossible. The small auditorium holds 185. It is used for dance activities, but is limiting due to its small size. A multi-purpose room is shared with the junior high school for lunch. It has a stage area but will hold less than one-half the Keppel students for an assembly.

The staff also includes a principal, secretary, and part-time health clerk. About twenty-five parents work on a volunteer basis as teacher aides. The noon aides assistance gives all teachers a forty-five minute duty-free lunch period.

LaCrescenta

The school is located in a foothill neighborhood of small homes and numerous apartment houses. Many families are transient with children attening several schools during a single school year. Enrollment is approximately 700 students grades K-6. There are very few children of racial minority groups.

The staff includes 27 classroom teachers, a principal, a secretary, a part-time nurse and nurse's aide, two teacher aides, and two custodians. A special music teacher conducts classes one-half day per week. A reading specialist visits twice a week for special one hour reading classes which are taught by teacher aides.

The building has a main concrete structure housing offices, twelve classrooms, a cafetorium and a kitchen. Eleven bungalows serve as the other classrooms. One bungalow serves as a day care center.

Most of the students test in the normal ability range, with approximately ten students taking part in a program for the gifted.

Lowell

The school is located on the border between Glendale and Los Angeles. It is now the second smallest school in the district and, due to the geographic limits for growth, will probably soon be the smallest. The community is predominately middle class. The area is almost totally White.

The ten-year-old school is the "egg crate" type of plan including a classroom unit of twelve rooms, a kindergarten unit of two rooms, an auditorium-cafeteria unit, and an office unit. One of the classrooms is used as the library.

There are 320 students in grades K-12 and two educationally handicapped classes. There are twelve women and one male teachers on the staff.

The school is organized basically into self-contained classrooms. In the arts and physical education, some upper grade teachers have assumed the responsibility for teaching those subjects according to their own area of interest or strength. Two teachers taught all the art while two others were responsible for music and physical education in all grade 4-6 classrooms.

Academically the children achieve at or above district and state averages. There are not extremes of either very low or very high achievement or ability.

Muir

Located in the southeast section of Glendale, this school serves a generally middle and lower middle socioeconomic group. Many ethnic groups are represented. The majority are White, approximately 15 percent of Spanish background, and small percentages of Indian, Oriental, and Phillipino background. The school enrollment is approximately 580. Testing results are generally normal, with a few at the lower and upper extremes.

The building was erected in 1928 and had some remodeling done in 1952. It is a two story structure with three portable classrooms located on the grounds. The multi-purpose room is furnished with wooden tables and chairs which need to be moved for any assembly event. There is no other space available for assemblies or special programs since every room is utilized as a classroom.

The staff consists of twenty teachers, a principal, a secretary, and a teacher aide. Title I funds furnish a full-time reading clinic teacher and a librarian. An instrumental music teacher works in the school one-half day per week.

Valley View

The school is located in the LaCrescenta area, a valley north of Glendale proper. The school has an office building, three classroom wings, four portable classrooms, and a building containing a kitchen and multi-purpose room. The multi-purpose room is used as a cafeteria and auditorium. It has a stage and portable furnishings and is used mainly for dance and drama activities.

The community is generally upper middle class with many parents employed in aerospace, the trades, or professions. There is no major industry in the area; most parents commute to Los Angeles and other areas to work. A very active PTA has organized and staffed the library and cooperated in a volunteer teacher aide program.

The school enrollment is approximately 700 with twenty-four teachers working in self-contained classrooms. Children are performance grouped in math and reading from grades three through six. In addition to the teaching staff, there is a principal, a secretary, a part-time health clerk, and two custodians. There also is a part-time instrumental music teacher who visits one and one-half hours per week.

PROJECT GOALS AND OBJECTIVES

Project IMPACT goals for Glendale, as stated in the revised proposal, were:

1. To infuse the arts into the total school environment and transform the educational situation into a more humanized setting throughout Glendale's elementary schools beginning with a two-year program of:
    A. Attitudinal reorientation for key administrators and elementary principals.
    B. Overall training for generalist elementary teachers in arts subject knowledge, concepts, appreciations, skills, and relevant creative teaching methods.
    C. Specialized retraining for selected generalist elementary teachers in arts subjects, curriculum development, leadership, and creative teaching skills required of an arts resource staff.
    D. Intensive involvement for community arts-oriented volunteers and interested citizens towards achieving community-wide commitment to arts education and fuller utilization of available cultural resources.
    E. Professional interaction for administrators, teachers, students, parents, and community with out-of-district personnel and resources for arts education improvement.
2. To refocus the standard instructional program at the elementary school level to regularly include both integrated arts activities and subject-centered arts instruction for all children in a format that will expand each child's creative, perceptive, appreciative, and expressive qualities while cultivating an attitude of "joy in learning" and a "wanting to come to school" outlook that will carry over into the total school program.
3. To create a climate for acceptance of art, music, dance, and drama education as essential elements of general elementary education, and to develop a long-range plan and a permanent system of continuing arts inservice education for inexperienced personnel.

Specific objectives through which the goals were to be met included:

1. To use as change agents elementary principals who have been reoriented to the content of the arts subject areas and made aware of the humanizing potential of the arts in education. The retrained principal will:

    A. Know the general content and the specific grade level educational objectives of elementary art, music, dance, and drama subjects and will be able to recognize whether or not the teachers responsible to him are effectively teaching the arts subjects and conveying the values of arts learning to pupils and parents.

    B. Be fully aware of the school level, in-district, community, and professional resources for arts education available to his school and his faculty, and will provide an administrative structure to make such resources known and available to the teachers on his staff.

    C. Be familiar with the content and committed to the intent of the statewide curriculum frameworks and district guidelines for art, music, dance, and drama education; will encourage and expect his teaching staff to implement the accepted curriculum; and will provide administrative guidance and support to aid his faculty in doing so.

    D. See the potential for student growth and for enrichment of the total school learning environment through creative arts instruction and will develop an administrative structure and support system within his own school to bring about measurable changes in teacher competence and pupil performance to demonstrate the positive effects of strong arts education programs in each classroom.

    E. Motivate his staff to teach the arts subjects with the same degree of naturalness and commitment as is shown in teaching the other subjects.

    F. Perceive of himself as the educational quality control agent within the school and will demonstrate effective school level methods for improving the quality of instruction in art, music, dance, and drama in his school.

G. Unify his teaching staff to solve the problem of analyzing their own general training needs in the areas of art, music, dance, and drama and will develop with them an inservice training participation schedule to meet their needs.

2. To prepare selected generalist teachers, identified as having the capability to teach other teachers and the ability to work with principals at their "home" schools, as resource teachers in order that they may provide a "teachers-helping-other" situation wherein the entire staff is dedicated to significant improvement of the total learning environment. The retrained resource teacher will:

   A. Know the specific subject content, the goals, and the grade level educational objectives of elementary art, or music, or dance, or drama and will be fully aware of and able to communicate to children and adults the unique and the common values of all of these disciplines.

   B. Be familiar with the content and committed to the intent of the statewide curriculum frameworks and district guidelines for art, music, dance, and drama education.

   C. Demonstrate the necessary leadership skills for functioning successfully as a resource teacher in art, music, dance, or drama within the "home" school.

   D. Demonstrate creative teaching of children at primary and/or upper grade levels in one or more of the arts subjects and will design and help other teachers develop sequential learning experiences that can be carried out by the regular classroom teacher.

   E. Recognize effective classroom teaching of these subjects at each elementary grade level and will diagnose and prescribe proper inservice education to assist teachers towards improvement of their own teaching in the arts.

   F. Be familiar with school level, in-district, community, and professional resources available to the elementary schools and faculties and will assist the principal in guiding the faculty in obtaining and utilizing appropriate resources to assure that arts subjects are effectively and inspirationally taught at each level of instruction.

   G. Perceive herself as the arts subjects quality control agent who works with the principal and the school faculty to bring to bear all available personnel and material resources within the school, the district, and the community for the improvement of arts education and the development of classroom teacher confidence and competence in the teaching of art, music, dance, and drama.

H. Make the elementary staff at the "home" school aware of the ways in which the arts make unique contributions to individual learning, enhance the total learning environment, and enrich everyday living.

3. To motivate elementary classroom teachers to creatively and confidently teach art and music offerings to meet state minimum requirements and professional standards; to prepare these teachers to include elements of creative dance, rhythms, and drama in the elementary program; and to provide them with a basis for making all instruction relevant to children's needs. The retrained classroom teacher will:

   A. Feel confident enough to approach the classroom teaching of art, music, dance, and drama with the same degree of naturalness and commitment as is shown in teaching other subjects.

   B. Know the content, goals, and educational objectives of the arts subjects for the grade level she is required by district policy to teach.

   C. Independently or with the assistance of resource teachers, conduct a grade level arts instructional program including in the program developmental, creative learning experiences appropriate to the level taught and relevant in the eyes of the children and their parents.

   D. Know the resources available for self improvement as a classroom teacher of the arts and for implementation of the arts curriculum and will utilize all available resources to see to it that the arts subjects are taught in her classroom to meet statewide arts curriculum framework standards.

   E. Recognize her level of competence and teach to it, try to raise it, and go beyond it in whatever ways possible.

   F. Be able to distinguish between purposeless arts activity and in-depth arts instruction in the classroom and will increasingly choose teaching strategies that go beyond mere arts activity but lead rather to art skills, conceptual knowledge, appreciation, and creative expression.

G. Consider arts expression equally as acceptable as academic achievement in children.

H. Believe in the values of the unique education that is achieved through the arts to the extent that she will observe district curriculum implementation standards and time allocations for arts instruction.

I. Know enough about the role of the arts in personal growth to expect children to express, communicate, and commence using the arts as naturally as they use language.

J. Prefer to teach the arts herself, but will use help and resources to the degree needed to assure a good program of instruction in art, music, dance, and drama for every pupil in her classes.

4. To develop a coordinated community volunteer service for the arts with the capability of inspiring community support of arts education and with the purpose of using youth and adult volunteers as teachers' resource persons for arts appreciation instruction on a regular basis.

5. To draw upon the expertise of outside agencies, higher education institutions, and professional groups for advice and aid in defining a specific two-year program of operation, obtaining new arts curriculum units developed by state arts framework committees for field testing, and coordinating local goals and evaluation programs with state agency and professional criteria for arts instruction.

STRATEGIES FOR CHANGE

Among the five IMPACT sites, the Glendale Project was the only one to attempt implementation on a district-wide basis. The decision to do this was apparently a partial outgrowth of the local political and economic climate, particularly with regard to the low priority for arts programs and personnel. A district-wide program necessitated an administrative structure of considerably greater complexity and magnitude than in other IMPACT sites. Following is an overview of the administrative structure of the project and its strategies for change.

Administrative Structure of Project

Although the ultimate responsibility for change rested with the project director, the principals of the district's 23 elementary schools shared the major responsibility for implementation with her. Six schools were selected as "pilot schools" and the remaining 17 were designated as "satellite schools." A "Principals' Planning Committee," comprised of the principals of the six pilot schools, was established to facilitate planning and coordination. The committee served a major role in the project.

The arts staff for the project, in addition to the project director, was comprised of six part-time "consultants."[1] There were two dance consultants and one each for visual arts, music, drama, and film making.

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[1] Such persons in other IMPACT sites were referred to as "resource teachers"; however, the Glendale Project referred their classroom teacher trainees in the arts as resource teachers. Therefore, throughout the Glendale segment of the report, the two groups will be referred to as "consultants" and "resource teacher trainees," respectively.

There were four art "resource teacher trainees" in each pilot school, one each for the visual arts, music, dance, and drama. In addition, there was a "coordinating teacher trainee" from each satellite school and six "trainee teachers-of-the-gifted" for film making, three from the pilot schools and three from the satellite schools.

In addition to the above school personnel, community groups and other out-of-school personnel with expertise in the arts were viewed as important segments of the Glendale Project.

Following is an overview of the administrative structure of the project. Part I outlines the structure, and Part II lists the responsibilities of the various personnel.

PART I

ADMINISTRATIVE STRUCTURE: PROJECT IMPACT
GLENDALE UNIFIED SCHOOL DISTRICT

Project Director:	Superintendent:
Audrey Welch	Dr. Burtis E. Eaylor

Pilot Schools

Field
Muir
LaCrescenta
Valley View
Keppel
Lowell

Principal Trainees	6
Art Resource Teacher Trainees (art, music, dance, drama)	24
Trainee Teacher-of-the-Gifted (film making)	3
Classroom Teachers	97
Students	3,605

Satellite Schools

Balboa
Cerritos
Columbus
Dunsmore
Edison
Franklin
Fremont
Glenoakes

Jefferson
Lincoln
Mann
Marshall
Monte Vista
Montrose
Mt. Avenue
V. Woodlands
White

Principals	17
Coordinating Teacher Trainees (all art)	17
Trainee Teacher-of-the-Gifted (film making)	3
Classroom Teachers	215
Students	7,991

Training Staff

Arts IMPACT Consultants Part-time Art, Music, Dance, Drama	6

Community

Parents/Community

PART II

PROGRAM RESPONSIBILITIES

Project Director

1. Presents a system approach to art curriculum development and implementation
2. Coordinates the total program

Art Consultants

1. Interprets the program
2. Helps train resource teachers
3. Gives classroom demonstration in resource rooms
4. Confers with faculty after school visitation
5. Cooperates with the docent program
6. Develop an art activity file for a sequential art program within the school

School Principals

1. Helps define the program
2. Reads, guides, and provides resources and material
3. Calls faculty meetings on art
4. Assists teachers and resource teachers to reach their goals
5. Works with all the personnel involved with the art program within the school building

Classroom Teacher

1. Attends school and district meetings on art
2. Uses resource teacher, guides, and materials for a basic classroom art program

Resource Teacher

1. Attends basic training activities
2. Shares knowledge with faculty
3. Maintains a model program
4. Provides demonstration facilities for the art consultant
5. Monitors curriculum materials and exhibits children's work within the school

Docents

1. Provides art appreciation experiences and materials
2. Works with the basic curriculum as designated by the advisory group

Community Resources

1. Provides materials, personnel to extend the program within the community

Reorganization For Change

Because it attempted to implement Project IMPACT on a district-wide basis and because the economic situation greatly limited the number of arts personnel, the Glendale Project utilized a somewhat different organizational plan than the other IMPACT sites. Central to this plan was the premise that a school principal should serve as the "change agent" for instructional improvement. The principal's role was to be much more than a "plant manager"; he was an "instructional leader" and was responsible for whatever happened in the total educational program of his school. Based on this premise, several unique strategies evolved:

1. One crucial dimension of the project was the extensive involvement of the elementary school administrators, especially the principals, who, although they are expected to serve as instructional leaders in their schools, too often lack training and background in the arts subjects, need supervisory skills for arts instruction and evaluation, and require a sound basis for motivating teachers to teach art, music, dance, and drama.

    A. The notion within the project was that through inservice training of administrators, primarily principals, there could be developed commitment to the arts in education and administrative support encouraging classroom teachers to teach the arts.

    B. There also was an emphasis on the administrator being a liaison between the classroom teacher, parents, and the resources within the community.

2. Another aspect of the inservice dimension was toward training and developing competencies and sensitivities within the cadre of generalist classroom teachers (arts resource teacher trainees) so that eventually they could

function as change agents for the arts within their schools. In addition to the specialized training of arts resource teachers, the project provided overall training for generalist elementary teachers in arts subject content, concepts, appreciations, skills, and creative teaching methods.

3. The third major thrust of the project was the development of strategies and goals which utilize community resources in the area. The Glendale public school system reflects a conservative, traditional concern for what the community considered quality within their public schools. Lack of funds resulted in cutbacks in arts personnel and programs. What is particularly interesting is that within the community of Glendale and the surrounding areas there is a rich cultural milieu. This culture and aesthetic environment includes art museums, craftsmen, artists, industries involved in graphic visual production, symphony orchestras, community groups that are interested in perpetuating the arts. The IMPACT project strived to utilize these particular resources in a different kind of way because of the conditions there, and secondly, attempting through the process of using these particular people and resources to generate, enhance, and perpetuate the interest in the arts so that greater commitment of supporting them at the public school level in a more formal way can be generated.

The in-school changes to be effected as a result of the above strategies included:

1. Develop learning experiences in a format to expand each child's creative, perceptive, appreciative, expressive qualities.

2. Cultivate an attitude of "joy in learning" and "wanting to come to school" outlook.

3. Provide carryover into the total school program.

Principals' Role

Through the Principals' Planning Committee, the principals served a vital role in the implementation of Project IMPACT. Besides its involvement with activities such as selection of teachers to be involved and the various administrative aspects of planning for release time and scheduling of in-school events, they provided assistance in (1) planning for exchange of information from resource teachers to the regular classroom teacher, (2) planning the inservice workshops and institutes, and (3) evaluating and planning follow-up changes. The chairman of the planning committee also conducted a survey of secondary schools in the district to determine the kinds of arts programs and presentations which were available for enriching the programs in the elementary schools.

In describing the Principals' Planning Committee, the project director said: "The principals are the key to the whole thing; I think that their second year goals reveal their commitment."

And in describing the work of the chairman of the Principals' Planning Committee, she again indicated the depth of involvement on the part of this group and individuals within it:

> Chuck [Charles Duncan] is almost a cochairman with me on much of what we do. He calls meetings of the principals, acts as spokesman at the Elementary Education Council (23 principals), communicates by phone and memo, arranges schedules, all without compensation. The project wouldn't function without dedication of this sort. He leads the principals, chairs meetings, represents them at the national planning meetings. Every principal has represented the project publicly--at Board meetings, PTA programs, etc.

Upon completion of the first year of the project, the Principals' Planning Committee served an active evaluative role. They examined the first year's program, considering both its strengths and weaknesses. They noted that observable changes in attitudes and enthusiasm toward the arts had taken place on the part of pilot teachers, students, and parents. With consideration of all factors, the principals defined their role for the second year of the project:

1. Read state frameworks, district guides, and resource material developed by the consultants in each of the five arts areas--art, music, drama, dance, and media.

2. Conduct school-wide faculty meetings to discuss the goals and objectives of the Arts IMPACT project.

3. Assist teachers in the classroom to organize their program based on the concepts of the above named materials.

4. Establish a school arts committee composed of the arts resource teachers and the principal to develop procedures and schedules implementing the project goals.

    A. This committee will develop a plan for informing the community about the project. This will include programs within and outside of the school, displays, and news releases.

    B. This committee, working with the arts consultants and the project director, will utilize resources in the community that will provide for further enrichment in the project.

    C. This committee will encourage teacher and student involvement in environmental improvement within the classroom and throughout the school.

5. Provide opportunities for teachers to meet and exchange ideas, attend workshops, meet and plan with the consultants, and observe demonstration lessons presented by consultants and resource teachers.

6. Create a school arts council composed of students and parent representatives whose main purpose would be to implement environmental change within the school.

7. Assist each resource teacher in establishing goals and objectives in the area of the arts and in keeping a record of critical incidents as they relate to the arts. Each resource teacher will submit a progress report in January and an evaluation of the project will be made by the teacher at the end of the school year.

8. Assist all classroom teachers in completing a written evaluation of the program in January and at the end of the school year.

Inservice Program for Teachers

Under the direction of the project director, six part-time specialists formed the project team responsible for retraining elementary teachers and administrators and for developing the content of the arts curriculum materials with the trainees. The individuals on the staff were selected by the director on the basis of their professional commitment to the arts in education, their extensive experience in public school education as teachers in their subject areas, and also because each had multi-arts or professional experience and was associated either with a teacher-training institution, a laboratory school, or a public school administrative unit responsible for inservice education. This staff was assigned two-fifths time during the school year to conduct all inservice training and in-school demonstration teaching and consulting with trainees. Additionally, they worked with the community involvement component of the project and the Professional Advisory Committee.

The major portion of the consultants' time was spent in conducting and evaluating the various inservice activities.

Consultants' in-school time was limited but effectively used. Consultants were seen as trainers of teachers, not teachers of children, although they used demonstration teaching as one mode of reaching the trainees. Working only on a two-fifth time basis, with a major responsibility for the planned inservice activities, left very little time for actual visits and working directly in each school. However, some in-school work was done and teacher surveys reveal that this was very valuable to them.

School visits and actual in-class work by consultants were very limited. Both teachers and consultants were aware of the reasons for these limitations--extensive demands in preparation of inservice activities such as the basic institutes, handling program details for visiting resource groups such as in the case of dance and theatre performances, art exhibits, as well as special after-school workshops for teachers.

All consultants were active in reporting to professional groups and to various interest groups and committees in the Glendale community concerning Arts IMPACT. It is evident that they spent many hours beyond the two-fifths time employment in the project. The project director said:

> Their part-time assignments are designated as two-fifths, which means roughly two six hour days weekly. However, it doesn't work out that way because the work bunches up around the special events and the institutes and conferences, and that has to be balanced out to include planning time and much arranging has to be done (as in Mark's time with the secondary teachers on the art exhibits and Shirley's time with the Lewitzky Company and Virginia Tanner's visits). All of the consultants work far beyond their allotted time.

The consultants were central figures in the inservice program. Inservice strategies called for a series of Basic Institutes. The institutes were designed primarily for retraining a group of elementary classroom teachers to serve as arts resource teachers. There were 47 arts resource trainees participating in the Basic Institutes: four teachers from each of the six pilot schools, six teachers of the gifted, and one teacher from each satellite school.

The emphasis in the first year of the institutes was on specialized training of the arts resource teachers in the fundamentals of each of the arts disciplines and on developing receptive attitudes within individual schools to arts resource teachers as helpers and motivators rather than as "replacement teachers," teachers to take over the teaching of the arts.

The second year emphasis was on developing creative teaching strategies and integrated arts approaches, techniques of leadership, practical experience in conducting arts resource activities at the various instructional levels, and implementation of arts framework curriculum units at each grade level.

In addition to the intensive training program for the arts resource teacher trainees, there were many opportunities provided for the general elementary classroom teacher. These included: (1) information concerning arts-oriented college and university extension courses available in the Glendale area, (2) workshops for all elementary teachers, (3) media demonstrations, and (4) training in film making. Also involved in the inservice program for all elementary teachers was input from: (1) the Arts IMPACT Consultant Staff, (2) the National Endowment for the Arts, Artist-in-Residence Program--Virginia Tanner, master dance teacher in residence, Bella Lewitzky Dance Company, and Mark Taper Forum Improvisational Theatre Group "Story Theatre," and (3) Special Arts Consultants.

The inservice program for the general elementary classroom teacher was not compulsory and teachers did not receive remuneration. They did, however, receive a unit of salary credit for attendance at workshops. While attendance varied, an average of about 40 attended most of them.

The workshops for the general elementary teachers served essentially the same function as did the Basic Institutes for arts resource teachers, but with less intensive involvement. From accounts of the various workshops, it is apparent that rich variety of arts experiences were available to all interested elementary teachers.

Community Involvement in Curricular Change

Because of an apparent community apathy toward the state of the arts in the schools, community involvement became a prime concern of the Glendale Project. As indicated in the statement of project goals, the project sought:

> To create a climate for acceptance of art, music, dance, and drama education as essential elements of general elementary education, and to develop a long-range plan and a permanent system of continuing arts inservice education for inexperienced personnel.

An initial step in implementing this goal was the establishment of a local Advisory Committee. The purpose of the committee was stated in a report by the project director.

> The Local Advisory Committee will assist the staff in the development of a statement of goals for arts education at the local level and in coordinating this with state agency and professional organizations. Committee members will aid in the evaluation of the Arts IMPACT Project.
>
> A major role of the committee will be to assist in identifying available community and professional resources for the enrichment of school arts programs and to recommend ways to utilize these resources.

> Members of the committee will observe the Arts IMPACT program at pilot schools, confer with parents and students as the project progresses, and receive and make recommendations based on progress reports from participating teachers and principals.

The initial meeting of the Local Advisory Committee resulted in the designation of four "task forces": (1) Community Volunteer Services, (2) Public Information, (3) Identification of Community Resources, and (4) Youth Arts Month Planning. The committee also formulated a statement of goals:

1. Help teachers, administrators, and pupils experience the kind of awareness of life around them that the creative person enjoys increasingly throughout his life.
2. Foster communication and interaction among teachers, pupils, and people of the community through the arts.
3. Encourage a broad exploration of the arts so that each person may identify areas of special satisfaction for him.
4. Stimulate the kind of growth that will be lifelong for each individual, whether his satisfactions are based primarily on enjoying the accomplishments of others or developing his own abilities in his field of greatest interest.

The major spin-off from the Local Advisory Committee seemed to be an increased awareness of the arts and of the Arts IMPACT Project itself in the community. Members of the committee often reported comments they had heard concerning the project in the community and efforts they had made individually to increase understanding of the project and its goals.

Other members of the committee were active in involving other clubs and organizations to participate and assist in events. For instance, the Women's Committee of the Glendale Symphony, in addition to the regular music series, also served as hostesses to several IMPACT events. The Opti-Mrs. Club also served as hostesses to events. The Art Forum contributed art materials, the Glendale Art Association contributed $25.00 for art materials for Lively Arts Weekend and a local merchant member of the committee offered prizes of art materials for designing the IMPACT symbol. A Glendale High School dance teacher worked with the dance residency program. Her dance club handled all ticket sales, ushering, and publicity within the school as well as contacting other schools and colleges. The chief librarian at Brand Library assisted in arrangements for meetings and events at the Brand Library and Art Center. A former PTA council president organized registration for meetings and obtained community observers to record events. These and other members of the Local Advisory Committee were actively involved individually in some "doing" aspect of the Arts IMPACT Project.

To work in conjunction with the Local Advisory Committee, a Youth Arts Committee was formed. The Youth Arts Committee was involved in Project IMPACT in five ways:

1. Informing, involving, and interesting the community in Arts IMPACT.
2. Conducting parent-student survey and using the results in establishing local goals.
3. Coordinating Community Resource for Arts Education.
4. Changing the educational climate in elementary schools through the arts.
5. Planning an "Arts Focus Month."

Some other specific activities of the Youth Arts Committee included:

1. Planning school calendars of art, music, drama, and dance activities which would be occurring in their own schools, including in-school activities and events that were open to the public.
2. Compiling a Master Calendar of all arts activities for all schools during April and May 1971.
3. Publicity of the arts and activities within their schools.
4. Collection of quotes concerning the value of the arts from fellow students, parents, teachers, and famous people.
5. Design of a symbol for Arts IMPACT.

Besides the Local Advisory Committee and the Youth Arts Committee, three other community groups were utilized in making Project IMPACT a community affair: (1) the Glendale Branch of the American Association of University Women, (2) the Brand Arts Center Docents, and (3) the Women's Committee of the Glendale Symphony Orchestra Association.

The AAUW group organized a print study program aimed at making art appreciation a part of learning for elementary children. The aim of the program, called "Art is for You," was to ". . . familiarize children with great works of art and to teach them a basis for evaluation." The program which was designed to elicit student participation and opinion, consisted of five lessons, each based on one of the following subjects: people, flowers, places, animals, and birds. The AAUW docents also were involved in several other projects, including the December Conference and Celebration of the Arts.

The Brand Arts Center Docents were a team of approximately twenty women who conducted tours at the center. They planned and conducted tours during the December Conference and Celebration of the Arts and extensively during Arts Focus Month.

The Women's Committee of the Glendale Symphony Orchestra Association had sponsored music programs in the schools during the three years prior to Project IMPACT and worked closely with the IMPACT schools in extending the "Music for the Schools" experiences throughout the duration of the project. String, woodwind, and brass ensembles performed in the schools. The programs were planned in four phases: (1) preparation for performance by the classroom teacher using material provided by the committee, (2) the actual performance, (3) follow up question-answer and demonstration sessions, and (4) follow up in the classroom with listening and discussion activities.

Visiting Artists Program

The most intensive input from professional artists was the series of visits sponsored by the National Endowment for the Arts. Through its support, Bella Lewitzky and Virginia Tanner were able to visit the Glendale Project on several occasions and stay for periods of up to two weeks. Miss Tanner is Head of the Creative Dance School at the University of Utah and Director of the Salt Lake City Children's Dance Theatre. Miss Lewitzky is a distinguished performing artist and is Head of the Dance Department of California Institute of the Arts. The Bella Lewitzky Dance Company was in residence in the Glendale Project for varying lengths of time. Shirley Ririe, another dance consultant, also visited the project and participated in the inservice workshops under the auspices of the National Endowment for the Arts.

The many demonstration lessons, performances, and other inservice programs in dance provided the basis for a rich dance program which culminated in a six-phase program during the final year of the project. This program was worked out by Bella Lewitzky in cooperation with the project director and the project's second year dance consultant, Sue Cambique. Briefly, the six phases of the program involved:

Phase One. Lecture-demonstrations were provided at each pilot school to "introduce the program, artists, and the art form." In three schools the program also included after-school workshops for interested teachers. Although the demonstrations met with great enthusiasm, the teacher workshops were poorly attended. Says Bella: "Not enough teachers are yet receptive. They still think of dance as a special subject--as an art workshop but not as part of living and teaching."

Phase Two. This phase of the program, called Dance in the Classroom, was spread over a three-week period. During this phase Bella Lewitzky and many members of her dance company took over many academic work periods in the classroom to show how movement could be related to science, math, literature, history, etc.

Phase Three. This phase consisted of children's dance classes taught in the early evening "to invite viewing by interested parents in order to encourage parental support of the program and offer interested teachers another possible perspective."

Phase Four. This phase, which was to expose dance as a profession, consisted of two to three assemblies at each of the pilot schools where the company and Bella presented 20-minute mini concerts in which a dance that was to be seen on the performance program was analyzed. This was followed by classroom visits and discussions, and was very well received.

Phase Five. This phase consisted of the May concert.

Phase Six. Workshops for teachers constituted phase six.

Although there was substantial input from visiting artists in dance, many other kinds of performing artists or consultants were utilized in the project. Musical groups included the various ensembles sponsored by Women's Committee of the Glendale Symphony, and an Electronic Jazz Group, sponsored under the auspices of "Young Audiences."

A professional theatre group, the Mark Taper Forum Improvisational Theatre Group, also performed in the pilot schools. It featured ten young performers trained in "Story Theatre" techniques and presented a variety of tales, fables, and stories ranging from Chaucer to Kipling to Thurber.

Another visiting drama group was from Occidental College. This group presented a multi-art program based on a book of poetry.

Various other artists/consultants visited and worked in the project. Areas received particular emphasis were film making and the visual arts.

In summary, the Glendale Project utilized a variety of artists/consultants/performers to enrich their program. While it is apparent that dance received the greatest emphasis through the artists sponsored by the National Endowment for the Arts and the U.S. Office of Education, it is also apparent that other arts areas were not neglected.

EVIDENCE OF CHANGE

Evidence of change will be discussed as it pertains to five aspects of the project: (1) the program for resource teacher trainees, (2) assistance for the classroom teacher, (3) changes in the learning environment, (4) participation of professional artists, and (5) community involvement in the project.

Program for Resource Teacher Trainees

The program for resource teacher trainees, primarily under the direction of the project consultants, was designed to retrain some classroom teachers to serve as resource personnel for the four basic arts areas and film making. Pilot school principals' reports at the end of the project indicated a belief that this objective had been fulfilled.

During the first year of the project, pilot school resource teacher trainees received intensive training in their chosen areas of arts specialization and, to a lesser degree, experiences in other arts areas; during both years, but particularly the second year, the trainees worked with the other classroom teachers in their respective schools. The principals noted that resource teacher trainees had indeed gained confidence and learned applicable teaching techniques in particular arts areas.

The resource teachers themselves generally were very supportive of the retraining program. Virtually all of them indicated that it had been a rewarding experience for them both professionally and personally. Most of them indicated that the quality of leadership provided by the project consultants was outstanding, particularly for the areas of dance and drama.

Observations by outside observers generally supported the resource teachers' views in this regard. An observer in the area of drama did note, however, that the very strength of the drama consultant was also an impeding factor in another sense; resource teachers and classroom teachers tended to imitate her approach to creative dramatics too literally, thus not allowing themselves to develop approaches which might be even more appropriate for their style of teaching and to expand the kinds of creative dramatics activities with the project. This observation should be qualified, however, since it was based on a limited exposure to the consultant and was a transitional phase of the drama consultant's overall plan to develop the capabilities of the individual resource teacher.

It must be recognized that all consultants' time for project activities was limited (two-fifths time) and each worked out his or her own approach to the resource teachers. During the second year, more time was devoted to having teachers exploring a variety of approaches rather than confining their attention to one way of approaching the arts.

It was in the area of dance that the resource teacher trainees were provided with the most assistance, receiving it not only from project consultants, but also through the outstanding work of

Virginia Tanner, Bella Lewitzky, and Shirley Ririe. Observations of resource teacher trainees in dance as they worked with students attest to the successfulness of the training program in dance. The evaluation team's observer noted that all but one teacher were working very well with the students.

Perhaps the following statement made at the close of the first year by the project director best describes the impact of the dance program in the pilot schools:

> The dance has opened a new perspective to us of how change can come about. But each of the schools has different ways on how to get dance into school life. A great deal depends on the principal. . . . Our six resource teachers have formed a chapter of the California Dance Educators Association and in addition to working with Melinda, [Sharp, dance consultant] they meet once a month with the association to further their development. But dance is not yet really structured into our program. We hope it will be next year. But even so, the results are evident now, not just from the dance experience but from all the arts. Our teachers and students have discovered they can work together. The teachers are getting away from teaching subjects and are teaching the children instead. They have discovered that the children have aesthetic creative abilities, and it changes the relationships.

In the visual arts program for resource teacher trainees, the responsibility for the inservice activities during the first year rested primarily with a former secondary art supervisor in the district (although the project director was also from the visual arts). The program in the visual arts was viewed by the evaluation team as perhaps the most traditional of the arts programs. The project leadership recognized this and, for the second year of the project, an additional part-time consultant was added for the visual arts. The second year program saw an enriched training program for the resource teacher trainees as well as two special programs which did much to enhance the impact of visual arts in the Glendale Project: (1) the original visual arts consultant was placed in charge of an environmental beautification project for the schools and (2) the development of a Kids Kalendar of Art by the new consultant. The original consultant worked with the arts resource trainees in identifying, selecting, and carrying out a series of environmental projects. The second consultant developed techniques and strategies for broadening and improving the arts program with the classroom teachers.

Particular priorities of the environmental projects included (1) the providing of ways to display children's art work, (2) changing the visual impact of the schools, and (3) creating murals or other art objects for the schools.

The new consultant provided resource teachers and classroom teachers with many stimulating ideas appropriate for the various seasons and holidays. Many teachers commented that the "Kalendar" was extremely helpful. The consultant was also highly pleased with the response to the "Kalendar" and noted that her next project would be the development and establishment of "Kids Korners of Art."

The music consultant made extensive use of the Mary Helen Richards Threshold to Music Series in teaching resource teachers, classroom teachers, and students. This series is based on the Zoltan Kodaly Method and is generally acknowledged to be "innovative" by most music educators. The consultant found the response to the approach to be very positive. The only reservation the evaluation team has in regard to such a heavy emphasis on this approach is that it tends to be skill oriented.

Other aspects of the music program, however, placed less emphasis on skill development. Assembly-sing programs, either by grade or several grades in combination, provided student motivation as well as opportunities for students to hear and share musical experiences. Many workshops were based on exploring common elements in music and other art media.

Film making activities also were well received by the resource teacher trainees; however, several resource teachers complained that equipment and supplies were not availalbe in adequate numbers or amounts for them to use with other classroom teachers. Their approach of using students to make "single concept" films for use by students at other grade levels was very successful.

Overall, the program for retraining selected classroom teachers to serve as arts resource teachers was well received. It must also be acknowledged, however, that this program was not without its problems. The primary difficulties centered around time and scheduling created by trying to do too much, for too many, with too little. Many trainees indicated that they would have liked additional time with the consultants. They also stated that being away from their regular classes so much and the failure to have the same substitute regularly created continuity problems. Many also indicated that time was grossly inadequate for planning and sharing their new ideas with other teachers in their building. Others noted that organization of the inservice programs were sometimes less than desirable. Several also indicated a preference to work more in their own areas of specialization rather than spend portions of their workshop time working in other arts areas.

Finally, and perhaps the most serious problem, is that many arts resource trainees found it difficult to motivate some classroom teachers to try new ideas. Whether this is a result of inadequate planning time with them or whether some classroom teachers were truly resistant to new ideas, however, is unclear. In spite of these problems, the program for resource teacher trainees proved to be a workable and successful model for increasing the role of the arts in elementary schools.

Assistance for Classroom Teacher

Although much of the inservice program was focused on the retraining of selected classroom teachers to serve as arts resource teachers, portions of the inservice program were designed to assist all classroom teachers in the participating schools. In addition to assistance through the inservice program, there were several other primary sources of assistance for classroom teachers: the project consultants, the resource teacher trainees, and the visiting artists.

Classroom teachers' perceptions of the availability of assistance was similar among the six pilot schools: a majority of teachers indicated that when they desired help with teaching about, with, or through the arts it was "readily available." The availability of assistance also was relatively consistent among the four arts areas, although a significant proportion of the teachers from three of the six pilot schools indicated that assistance in the visual arts was "rather unavailable."

Those aspects of the inservice program in which the classroom teachers did participate were generally well-received. More than three-fourths of the pilot school teachers perceived their inservice experiences to have been of "moderate" to "great" value.

Assistance from the project consultants also was perceived to be of "moderate" or "great" value by a large majority of the classroom teachers. With the exception of one school, the perceived availability of assistance was by and large constant among the schools. At Field School, however, about one-fourth of the teachers perceived assistance from the consultants to be less available than desired.

Assistance from the visiting artists also was viewed as of "moderate" or "great" value by a majority of the classroom teachers. Approximately the same proportion of teachers at Field School that found assistance from project consultants "rather unavailable" also reported that assistance from the visiting artists to be "rather unavailable." Whether assistance from project consultants and visiting artists was indeed not as readily available at Field School as at other pilot schools or whether there was some other factor causing teachers from this school to respond differently than teachers from other schools is subject to speculation.

Observations by members of the evaluation team, the project leadership, and other visitors to the pilot schools tended to support the position that, given the part-time nature of the consultants, assistance was readily available to the classroom teachers desiring it. That all classroom teachers did not take advantage of the opportunities available to them, however, was equally apparent, particularly in the area of dance where there were so many outstanding opportunities. Reasons for teachers not taking advantage of the available opportunities are undoubtedly determined by many factors, but perhaps the major reason was the ever recurring time factor. A number of teachers indicated that there were too many extra meetings and too much additional paper work as a part of IMPACT. It is believed, however, that certain other factors unique to the Glendale Project may also have caused classroom teachers to fail to take full advantage of the available opportunities. Other project sites generally allowed released time or provided remuneration for time spent in inservice activities. The Glendale Project provided this for the extensive inservice program for the resource teacher trainees, but because of the number of teachers involved, it was unable to make the same provisions for the classroom teachers. The major financial incentive provided by the school district to teachers (other than resource teachers) was the allowance of credit for time spent in arts related workshops. Considering the financial plight of the Glendale school system, this was not an insignificant commitment, but in the minds of teachers, the incentive may have been largely ineffectual.

Changes in Learning Environment

Successful implementation of some of the previously outlined strategies were in and of themselves evidence of change. An outstanding example of this is the role played by the Principals' Planning Committee. This group was integrally involved in the planning and carrying out of Project IMPACT in Glendale. Building principals, by virtue of their position, do much to set the learning climate of their schools. The fact that the project involved the principals to such a great extent had much to do with the degree of commitment each had to the project, hence, had a substantial effect on the degree to which they encouraged IMPACT ideals to be implemented in their schools. This was particularly evident during the second year of the project when the focus was more on the classroom teachers than it had been during the first year. Some interchange of teachers for special arts activities, special grade-level programs, and some all-school activities could not have been accomplished without administrators who were willing to make all of the necessary special arrangements with regard to scheduling, providing substitute teachers for the resource teachers, and generally accommodating the many enrichment activities of IMPACT which would tend to be disruptive of normal school routine.

Teachers' responses to an end-of-the-year questionnaire also reflected change in the learning environment. A large majority of the classroom teachers responding to the questionnaire indicated that the arts had achieved a more equitable role with other instructional areas since the inception of IMPACT. The same majority also indicated that IMPACT activities had helped bring about a better balance between affective and cognitive learnings in the overall school program.

With respect to changes brought about in their individual teaching as a result of IMPACT, a majority of teachers indicated that they utilized the arts in the teaching of other instructional areas much more than they had prior to IMPACT. In response to a question regarding the effects of IMPACT on their general approach to teaching, virtually all teachers responded that the effect had been positive. Some specific positive responses were that they had become freer, willing to try new things, more creative, or had begun using a greater variety of activities (particularly arts activities) in their classrooms. As in other project sites, there were a few teachers who indicated that IMPACT had really effected little change in their teaching because they were already teaching in accordance with the ideals of IMPACT.

In addition to the changes observed in the principals and teachers, there also were apparent changes in students. The fact that changes in students were even evident from such a short term project, especially when the major focus of the first year was on the retraining of classroom teachers to serve as arts resource teachers, is noteworthy in itself. Changes in students were primarily based on observations of teachers because they were in a position to observe the effects of IMPACT on their students. Teachers were about equally divided in their views regarding the effects of IMPACT on students' overall school achievement: half of them indicated that students' overall achievement had been "unchanged" while the other half indicated that achievement had been "positively affected." Variations in responses among teachers from the six pilot schools were generally slight, with the exception of Field School where 69 percent of the teachers indicated that students' overall achievement had been unchanged.

Virtually all of the classroom teachers indicated that Project IMPACT had elicited positive changes in the lives of their students. A majority of the teachers commented that students had developed greater awareness of, appreciation of, or interest in the arts. Other changes noted were that, through successful experiences in the arts, many students had become more self-confident, many had developed more positive attitudes toward school, and many had gained new avenues to self-expression, through both speech and other arts media.

In addition to changes in the learning environments which resulted from change in attitudes and behaviors of the principals, teachers, and students, there were changes in the physical environment of the schools. Display boards, paintings, and murals became increasingly evident throughout the schools. Certain building beautification projects as well as designs for utilizing given space in different ways were put in to effect.

In summary, the project sought to change the learning climate of the participating schools. It is apparent from the changes effected in the principals, teachers, and students that the learning climate was indeed changed.

Professional Participation

As noted previously, the visiting artists program comprised one of the major strategies for effecting change in the Glendale Project. Observations by visitors to the project as well as the classroom teachers and other local project personnel all support the position that the project did effectively utilize the visiting artists in attempting to fulfill the objectives of the project.

The professional artists, particularly those sponsored under the auspices of the National Endowment for the Arts, were frequently mentioned by classroom teachers as the most favorable aspect of IMPACT. In response to a question regarding the effects of the visiting and resident artists on their students, virtually all teachers indicated that the effects had been very positive. Responses were of two general types: (1) that students enjoyed or appreciated the artists and (2) that artists served to create interest, motivate, or stimulate children to want to participate. Some typical comments:

> Most beneficial part of program. Bella's [Lewitzky] visit and Story Theatre group made most impression on kindergarteners.
>
> Benefited greatly. Brought arts down to their [students'] understanding.
>
> Enjoyed--especially dance and drama groups.
>
> Greatly stimulated by artists. Now ready to go in many directions in creativity.
>
> Inspirational!

While virtually all artists were well received, Bella Lewitzky and Virginia Tanner were generally acknowledged to have had the greatest influence in the project. Their work with teachers and students did much to raise dance to the point that it played a prominent role in the Glendale schools.

Community Participation

A major focus of the Glendale Project was on developing greater community awareness of and involvement in the arts programs of the schools. The initial step toward developing this awareness and involvement was the establishment of the Local Advisory Committee and its four "task forces": (1) Community Volunteer Services, (2) Public Information, (3) Identification of Community Resources, and (4) Youth Arts Month Planning.

The developing of community awareness of Project IMPACT was accomplished: Virtually all respondents to a community, parent questionnaire had at least heard of the project. A majority of these respondents indicated that they had been kept informed about its programs "much" or "very much." While a majority of them were aware of children's and, to a slightly lesser degree, teachers' activities, slightly less than half of the respondents indicated a clear understanding of the philosophy and goals of the project.

The primary source of the respondents' information about the project was through their own or other children. Other frequently mentioned sources of information were talks and presentations in community organizations as well as visits and observations in school. Parents generally could cite particular IMPACT activities in which their children had participated.

A large majority of respondents indicated the belief that the project was deserving of local support, a surprising finding in light of the economic difficulties the school district has encountered in recent years.

A survey of prominent community leaders, educators, and interested laymen to ascertain their attitudes toward the value of the arts in young people's lives yielded the following replies.

> (1) To discover talents, (2) to motivate creative thinking, (3) to encourage growth in the ability to use and understand the arts as means of communication, (4) to develop an awareness and appreciation of the importance of the arts to all civilizations as a link with the past, identify with the immediate environment, and continuity with the future, (5) to increase sensitivity to the expressive qualities of the arts as sources of enrichment in life, and (6) to stimulate an ever-broadening and ever-deepening aesthetic responsiveness throughout life. Blanche Bobbitt, Ph. D.
>
> Art Education has two central purposes: (1) to develop abilities needed to respond deeply and meaningfully to aesthetic qualities that exist both in nature and in the forms produced by man throughout history and in all cultures, and (2) to develop those skills required to produce aesthetic objects which reflect individual and unique reactions to one's experiences. Young people need to study art if a beginning is to be made toward acquiring such capabilities.
> Dr. Ronald Silverman, Professor of Art, CSCLA.
>
> An education in the arts makes it possible for young people to become more aware of the beauty existing in this world--a motion, a sound, a view, a feeling. These senses are sharpened and utilized to their fullest when young people are exposed to them in a well-rounded educational program.
> Rosalie Sternall, PTA Representative.
>
> The arts should assume high significance in the total school program. Participation in or knowledge of the arts leads to a fuller life and rests on a number of assumptions; first, that the arts are of major importance in human culture, and second, that through the arts, we develop understandings, knowledge and attitude that might not be gained in any other fashion. As such, the arts are both intellectual and

> cultural in scope shaping the avenues of creative expression. Dr. Mitchell L. Voydat, Chief, Bureau of Elementary and Secondary Education--State Department of Education.
>
> The arts program in our schools is important for the following reasons: such a program should be designed to develop an appreciation for all phases of fine arts. It should be designed to bring out the talents of the children and to encourage them to participate in various forms of fine arts. It should be designed to foster an understanding of the role of fine arts in man's development and in our own heritage. Sheldon S. Baker, Glendale Board of Education.

Evidence of community involvement and participation in the school arts program was abundant. Discussed previously in the report were the programs of (1) the Glendale Branch of the American Association of University Women, (2) the Brand Arts Center Docents, and (3) the Women's Committee of the Glendale Symphony Orchestra Association. Such programs are exemplars of ways in which community cultural resources can enrich school arts programs. Response to these programs was highly positive from all vantage points. Several teachers even cited various aspects of these programs as the most favorable aspect of Project IMPACT.

A final evidence of community participation was an outgrowth of the efforts of the Youth Arts Committee which resulted in the following proclamation from the Mayor of Glendale:

PROCLAMATION

WHEREAS youth is the time to develop interests, skills, and aptitudes that will last a lifetime, and

WHEREAS through meaningful art, music, dance, and creative dramatic activities children develop initiative, self-expression, creative ability, self-evaluation, self-confidence, discipline, and a heightened appreciation of beauty and its necessity to environment, and

WHEREAS the importance of the arts in the total education of individuals and in our everyday lives has become more widely recognized; and

WHEREAS the Glendale public schools are emphasizing the arts through the nationally recognized Arts IMPACT program; and

WHEREAS the young people of Glendale have expressed strong interest in bringing the arts to the attention of the community, and have demonstrated their commitment through forming a Youth Arts Committee and preparing a calendar of arts events for the community, and

WHEREAS a program of special events, exhibits, and performances involving Glendale youth, community arts groups, and artists has been planned for the month of May 1971, and will take place in the Glendale schools and at the Brand Library and Cultural Arts Center in this community.

Now, therefore, I, Dr. James Perkins, Mayor of the City of Glendale, do hereby proclaim the month of May as

ARTS FOCUS MONTH

and urge all citizens to become interested in, support, and encourage the youth arts programs in our schools and through our community organizations.

CONCLUDING OBSERVATIONS

Examination of the foregoing data in comparison to project objectives, reveals that the Glendale Project IMPACT was very successful. Particularly noteworthy features of the project include the following:

1. The involvement of school principals in the planning and implementing of the project was an important factor contributing to its success. Administrative commitment to the arts is essential if the arts are to play a prominent role in the curriculum.
2. The Glendale site provided a proving ground for the implementation of IMPACT ideals on a system-wide basis. Its structure of pilot schools and satellite schools required input at various levels of intensity. While the evaluation efforts were focused on changes in the pilot schools, changes also were apparent in the satellite schools. As would be expected, however, there was a direct relationship between the magnitude of the arts input and the role the arts came to assume in the curriculum.
3. The Glendale Project was participatory; i.e., it was designed to gain involvement and input from a great variety of sources. Besides the expertise provided

by the project consultants, it made extensive use of professional artists provided under the sponsorship of the National Endowment for the Arts and the U.S. Office of Education, many community artists and arts resources, and even high school students. It was also participatory in the sense that it encouraged participation by different groups of people and in differing degrees of involvement. The project clearly demonstrated that, when efforts are directed toward increasing community involvement in a school program, the school program can be greatly enriched.

4. The retraining of classroom teachers to serve as arts resource teachers, while perhaps designed out of necessity, provided another type of organizational structure for arts education in elementary schools. Although such a model is not without drawbacks, it does provide another alternative to school districts with limited economic resources.

5. Much credit for the success of the Glendale Project must be given to the project director. She remained in a relatively low profile status, yet managed to synthesize the input and participation from a variety of sources and at various levels of intensity into an extremely effective model for change.

The final observations reflect concerns that have been raised, the first by teachers within the project, and the second by observers from outside the project.

1. The factor of "time" has been mentioned frequently and with regard to a number of phases of the project. Consultants' time for demonstration teaching in the various buildings was quite limited; resource teacher trainees' time to assist other classroom teachers was limited; classroom teachers' already busy schedules allowed little time for inservice activities and planning with resource teachers, etc. The evaluation team believes that it is imperative for priorities to be established and incentives to be provided so that time appropriate for the degree of expected commitment and work is available.

2. A final concern which is of interest to many arts specialists has to do with the realities of retraining classroom teachers to serve as arts resource teachers. While their impact in the pilot schools and, to a lesser degree, in the satellite schools appeared to be successful, their effect might be somewhat less apparent in schools which did not have the rich input from consultants, professional artists, community artists and arts resources, and the various other arts input which the project had available.

PART V: PHILADELPHIA PROJECT

SETTING

PHILOSOPHY AND GOALS OF PROJECT IMPACT

ADMINISTRATIVE STRUCTURE

STRATEGIES FOR EFFECTING CHANGE

EVIDENCE OF CHANGE

CONCLUDING OBSERVATIONS

SETTING

The Philadelphia City School District is the largest of the districts participating in Project IMPACT. As most large school systems, Philadelphia has no shortage of challenges to face with its many inner-city schools. Rather than undertake Project IMPACT in several inner-city schools, the Russell H. Conwell Middle Magnet School was selected as the site for IMPACT in Philadelphia. While Conwell School cannot be considered a typical inner-city school, it does have many of the problems common to inner-city schools, making it an appropriate testing ground for new curriculum ideas related to humanizing education. In addition, the school's principal and faculty had previously demonstrated a concern for educational innovation.

Conwell School is in District Five of the Philadelphia City Schools and is located in the Kensington neighborhood in northeastern Philadelphia. The three-story physical plant was built in 1925, but a renovation program was started in 1966 to adapt the building for use as a middle school utilizing a team teaching approach. With the need to serve increased enrollment, an annex, an educational building from a nearby church, was leased to provide additional space. During the 1970-71 school year, the annex was purchased and extensive renovation was begun to adapt the building for educational purposes. Renovation was completed before the close of the 1971-72 school year. Visual and practical arts programs are quartered in the annex.

Many observers would consider Conwell unique even before Project IMPACT. In fact, the school has been described as a product of the Federal Aid to Education bonanza: It has had assistance through programs under Title I, Title III, and even Title II. All of the school's unique and special features, however, did not come as a result of governmental aid. Many of them came about with its reorganization into a "middle" and "magnet" school in 1966. When originally conceived as a middle school, it was to teach students during the middle years of their public school education, years five through eight. Because of pressing facility and enrollment problems in other schools in the Philadelphia system, ninth year students also were included in the student population during the two years in which Project IMPACT was being implemented. About 900 students were enrolled in Conwell during Project IMPACT.

The term "magnet" implies that the school draws students on the basis of their interest in Conwell's programs, rather than on geographical proximity to the school. Although the Kensington neighborhood is comprised of virtually all White working class people (sometimes described as a "hard hat" neighborhood), more than 30 percent of Conwell's students are non-White. Seventy-three percent of the students are from outside of the Kensington neighborhood.

A rather elaborate screening process which includes visits to the school, testing, and interviews with each prospective student and his parents is carried out before students are admitted to Conwell. While academic considerations are of importance, much more emphasis is placed on a student's needs and his potential for benefiting from Conwell's programs. The ultimate criteria for admission are the Conwell admission committee's perceptions of (1) the student's ability to function in a school organized around individual needs, and (2) the extent to which the student's needs can be met in the programs of Conwell School.

Rather than being organized into classrooms by grades as in an elementary school, or by subjects as in a junior high school, Conwell's faculty is organized into teams. There are five cross-discipline teams, each of which has a specialist in Communications, Social Studies, Mathematics, and Science. Each of these teams has 180 students and 5 teachers. Although students can be identified by year level, they are assigned to teams primarily according to compatibility. The basic teams for the 1970-71 and 1971-72 school years were comprised as follows:

Team	Year Levels
2E	5,6
3E	5,6,7
2W	7,8,9
3W	7,8,9
4A	8,9

In addition to the basic team organization, the school has "vertical" teams (as opposed to the "horizontal" basic teams) comprised of subject matter specialists and teams in the "Unified Arts" and "Performing Arts." The "Unified Arts" include teachers in the visual arts, home arts, and industrial arts. "Performing Arts" includes teachers in both vocal and instrumental music, dance, and the theatre. Other subject areas offered include business, foreign language, and phsyical education.

As Project IMPACT evolved, the teachers of the "performing Arts" and the visual arts came to serve not only as teachers of the arts but as resource teachers or consultants for teachers in the basic instructional teams. Comprising nearly 20 percent of the school's professional staff, they included four teachers of the visual arts, one of whom served as Building Coordinator for Project IMPACT, and six teachers of performing arts--one in drama, two in music, one in dance, one in creative expression, and one combination dance and music teacher who served as team leader for the performing arts team.

In addition to IMPACT, Conwell currently had two other special projects: A "Sequencing and Scheduling Project" and an "Industrial Arts Curriculum Project." The "Sequencing and Scheduling Project," was a program in cooperation with American Institutes for Research. This project, which involved only students at the eight year level, utilized a computer for data storage and retrieval in individualizing instructional sequences and scheduling to guide individual skill and concept development in certain basic academic areas. This program centered in the school's Individual Prescription Center which contains the computer terminal and the Independent Learning Packets.

The "Industrial Arts Curriculum Project" was a pilot program of industrial technology for seventh year boys. The purpose of this program, which was an outgrowth of a project sponsored by the U. S.

Office of Education and was supported by leaders in the field of construction and manufacturing, was to provide experiences and knowledge about the man-made world of industry, construction, and technology.

Other special features of Conwell include (1) an Instructional Material Center, (2) a Learning Laboratory, (3) extensive use of video taping, closed circuit T.V., and other audio-visual media, (4) use of volunteer and other paraprofessional services, (5) foreign language laboratories, (6) business laboratories, and, perhaps most important of all, (7) a system of flexible, computerized modular scheduling which allowed for much greater individualization of instruction in terms of both student needs and interests than would be possible in most schools.

Conwell is always open to visitors; during the last two years, the school averaged more than 2,000 visitors per year. A packet of descriptive materials for persons interested in knowing about Conwell's many features is available to visitors. Included in the packet are such materials as a Fact Sheet, descriptions of the "middle" and "magnet" school concepts, an overview of the Basic Team Organization, Admission Procedures, and a number of additional brochures describing special programs of the school. Readers interested in such information are requested to contact the principal.

PHILOSOPHY AND GOALS OF PROJECT IMPACT

Project IMPACT in Conwell must be examined in relation to the school's overall goals. As stated previously, Conwell exhibits a number of unique programs and features, all of which are integrally related to the underlying educational philosophy of the school. Therefore, this section of the report will include discussion of: (1) the basic educational philosophy upon which Conwell is operated, (2) the original goals of IMPACT when the project leadership was outside of the school, and (3) a description of the evolution of the project after leadership was transferred to within the school.

Philosophical Premises

As stated in the "Conwell Middle Magnet School Fact Sheet," the general purpose of the school is:

> To create an atmosphere within which students will find learning possible and satisfying and which encourages and reinforces personal responsibility and self-discipline to the highest degree possible for each individual.

Such a statement reflects concerns which are consistent with trends advocated by contemporary leaders in education, especially with regard to humanistic education and individualization of instruction. Before students will learn efficiently and effectively, their learning environment must be one to which their affective response is positive.

The entire Conwell program is designed to foster maximal growth of individuals, whether in terms of learning and developing academic skills or in terms of individual attitudes and adjustments regarding self-percept, interpersonal behaviors, or society in general. This program, which is referred to as "The Conwell Experience" and was already in effect prior to IMPACT, by its very nature provides individualized educational experiences and opportunities requiring self-direction and exercise of responsibility which are seldom found in schools for students of this age group.

In addition to the unique and special features mentioned under the site description, the Conwell program is characterized by extensive cooperative planning, both within basic teams and among team teachers and teachers in the performing arts, unified arts, and other special areas of the curriculum.

Teacher-student counseling and planning also provide input to curriculum building for the individual student. Because the planning of effective individualized curricula requires teachers to be fully cognizant of individual student's needs, the intra- and inter-team planning is a crucial part of the Conwell program. Such planning enables maximal usage to be made of the system of flexible modular scheduling in placing students in classes or other experiences appropriate to their needs.

The use of more than forty volunteers to work with students on an individual or small group basis is another of the many efforts to focus on students' individual needs. Underlying all of the individualized programs is the concern for students' affective reactions to school and learning. If the only way a student will respond positively to learning is through special attention or work in a given area of the curriculum, then the area becomes the focus about which that student's curriculum is structured.

The arts and other specialized areas of the curriculum become especially important in such a curriculum. It is the belief of the Conwell staff that the arts are appropriate for achieving certain educational goals which are not necessarily "aesthetic" goals, but which nevertheless are compatible with the goals of IMPACT; they are complementary to them in many respects. More of this discussion will follow, but perhaps an overview of philosophical and administrative changes which took place within the Conwell Project IMPACT will make the discussion more meaningful.

Goals: Phase I

For convenience, the Conwell Project IMPACT will be discussed as two phases: Phase I is the phase during which the leadership was from outside of the school, Phase II is the phase during which the leadership of IMPACT was from within the school. The distinction is important because it affected, at least to a certain extent, the inservice program, the teachers, the students, and the entire first year program.

Initially, Dr. Louis G. Wersen, Director of the Division of Music Education of the School District of Philadelphia, was the project director and Dr. Gerard L. Kneiter, Professor of Music Education at Temple University, was associate director of the project. The goals of Project IMPACT under their leadership are summarized in the abstract of the project proposal. They were:

> [To develop] an exemplary approach to the training of personnel for the primary purpose of increasing significantly the participants' understanding, sensitivity, and competency in the arts and their ability to evoke positive responses and artistic behaviors from their students.
>
> To improve the quality and quantity of arts experiences by the instructional staff, to effect changes in the learning environment that will encourage sensitivity, creativity, and individual initiative, to provide demonstrable evidence in support of the contention that the arts are a most viable means of achieving the humanization of learning.

Such goals are both desirable and consistent with the overall goals of IMPACT. The abstract also described the project as a

> . . . . cooperative venture of the Pennsylvania Department of Education, an In-Service University Faculty, and the Division of Art, Music, Physical Education and Research of the Philadelphia Public Schools,

but there appeared to be relatively little concern for the basic goals of Conwell. Rather, the objectives of Phase I and the subsequent summer inservice program for teachers placed emphasis on the study of artistic phenomena. This was a somewhat different emphasis than the overall philosophical viewpoint of the school; i.e., in fostering maximal positive growth of individuals with regard to self-percept, interpersonal behaviors, and society in general.

As will be seen in a discussion of the Summer 1970 Workshop, these philosophical differences, when aggravated by other factors, seemed to impede the workshop and the tentative plans for continuation of an inservice program based on such principles during the 1970-71 school year. Some concerns did arise during the summer workshop; the project director, the associate project director, and the principal of Conwell School mutually agreed that the ultimate goals of Conwell and IMPACT could be better met if the leadership of the project were from within the school. Mrs. Mildred Wilson, Principal of Conwell, assumed the role of project director.

Goals: Phase II

Even before the leadership change was made, the Conwell staff and principal, who, heretofore, had little input into the planning of the Conwell Project IMPACT, began to examine ways in which the underlying goals of IMPACT and the goals of Conwell could be most effectively meshed. Outgrowths of this concern were the appointment of a steering committee representative of the entire Conwell staff and the naming of Joseph Volpe as Building Coordinator for Project IMPACT. The role of the coordinator was twofold: (1) designing and implementing activities in the program; and (2) working as a liaison between program directors, consultants, staff, evaluators, and the Conwell faculty.

With the change in leadership of the Conwell Project IMPACT came a restatement of objectives:

1. To create an atmosphere within which the Arts are recognized and enjoyed as an integral part of the human experience. (The general tone of the school, bit by bit.)*
2. To change those attitudes within the staff and within the wider community that need changing from disinterested acceptance toward enthusiastic participation (opportunities for both audience and full participation in a wide variety of the arts for students, staff, other education professionals, and the general public).

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*Parenthetical comments included in original text.

3. To make the natural interaction of the Arts and the basic skills as well as all of the Humanities apparent to those who look on time spent in the Arts as playtime that interferes with real academic study.

   (Probably some case studies will be needed and some research that will compile statistics for what the staff is convinced takes place.)

   (Training of staff to understand relationships within given children and to capitalize on the strengths to cooperatively root out the weaknesses.)

4. To provide for and encourage students to discover the satisfactions and personal well being that well balanced interests and occupations can help bring to him at any age and among diverse age and interest groupings.

5. To manage for every student (to the degree possible for him) a wealth of background and personal resources in all the arts interwoven with motivation for continuous learning and the skills to pursue that route satisfactorily.

The change in emphasis from the objectives of Phase I was intended to merge the goals of Conwell and IMPACT. The arts were still a central focus of the curriculum, but the priority was on making the arts an integral part of the curriculum experience rather than solely as separate subjects "to be studied."

What did this mean in terms of the day-to-day curriculum for the students? Was every teacher to make art the focus of their instruction? Questions of this nature must be considered in terms of Conwell's basic structure. Certainly, it is unrealistic to expect arts activities to be incorporated into every learning situation in the school, because the school was organized to use specialists in all areas including the arts. However, as will be seen in subsequent sections of this report, the teachers' increased receptivity towards arts activities led to (1) greater usage of arts in enriching and correlating learning activities, (2) larger student time allotments for arts activities, and (3) more interaction among arts specialists and academic specialists in building individualized curricula for students who appear to be best reached through arts activities.

ADMINISTRATIVE STRUCTURE

As discussed previously, a change in leadership of the project took place within six months of its inception. Because this change affected the project's philosophy, goals, and the implementation procedures, it warrants further discussion.

The project was originally conceived by persons external to Conwell School; i.e., The Pennsylvania State Department of Education, a team of arts specialists from Temple University, and the Division of Art, Music, Physical Education and Research of the Philadelphia City School District. Once the ideas for the project were developed, a school in which the project could be implemented had to be selected. The evaluators have a letter dated April 1970, from the principal of Conwell School (who became the eventual project director) to the initial project director, the Director of Music for the Philadelphia Schools, in which she stated that Conwell would not be the best place to implement Project IMPACT because of its unique approach to education and several other ongoing programs. However, after a certain amount of discussion, the principal and faculty agreed to accept the project.

The project director during Phase I did not actively direct the initial implementation of the project; rather implementation was for the most part under the direction of the associate project director and a six-member team of related arts specialists. Whether this was by design or because the director's other responsibilities did not allow adequate time for Project IMPACT was never clearly determined. Perhaps this was necessitated by the fact that he was unavailable to the project during the first three weeks of the initial summer workshop due to a prior commitment to attend an overseas professional conference. From the outset there were difficulties in interpersonal relations between the team, which served as faculty for the initial workshop, and the participating faculty from Conwell School. A number of factors appear to have contributed to these difficulties. Perhaps the basic reason for the difficulties was the haste with which the project had to be conceived. Schedules simply did not allow sufficient time to work out the administrative details for a project of this scope.

Partially as a result of the inadequacies in planning, certain communication difficulties arose which in turn affected the expectancies of the participating Conwell faculty. These communications difficulties were compounded by the fact that neither the project director nor the principal of Conwell School were present during the initial stages of first summer's workshop. Also, as alluded to earlier in this report, there was little or no apparent effort to incorporate the Conwell faculty into the planning and conducting of the project. Rather, the attitude projected by the associate project director and his staff was perceived by the participating teachers as quite condescending, almost to the point of telling the participating teachers that they were completely ignorant of both the arts and team approach to teaching. Because the Conwell teachers had been utilizing the team approach (albeit a different concept of team teaching), such an attitude, whether real or merely perceived, did not foster the development of positive interpersonal relations.

Most of the other impeding factors were outgrowths of this lack of communication and rapport between the project leadership and the Conwell faculty. Differing expectancies regarding the amount of the participants' stipends, the content and conduct of the workshop, and many other seemingly inconsequential matters served to widen the communications gap. The communications problem appeared to have set up barriers that would not allow the effective continuation of Project IMPACT as originally conceived; thus from November 1970, to the completion of the project, the building principal, Mrs. Mildred Wilson, served a dual role as both principal and project director.

It has been said that Conwell School projects the personality, goals, and insights of Mildred Wilson. She is a dynamic individual, highly respected by her faculty, who is largely responsible for the directions that the school has gone: the focusing of the curriculum on enhancing the development of individuals' academic skills while at the same time instilling in them a positive self-concept and sense of personal responsibility. Even before Project IMPACT, the arts fulfilled an important role in Conwell.

By virtue of her position as principal she was able to make decisions which a project director who was from outside the school, especially for a school the size of Conwell, would not be able to make.

Under Mrs. Wilson's direction, Joseph Volpe, team leader for the visual arts, was appointed Building Coordinator for Project IMPACT, and Scott Schulze served as team leader for the performing arts. Joseph Volpe's role complemented Mrs. Wilson's. Whereas she handled the financial and personnel matters, Mr. Volpe served as a "facilitator" and curriculum coordinator. He had outstanding rapport with both faculty and students and through continually securing materials and coordinating inter-team projects was generally instrumental in implementing and enabling.

A faculty advisory council, which included representation of arts and non-arts specialists, participated in the planning of IMPACT programs and activities. The Conwell teachers were involved in both the planning and implementation of the Summer 1971 Workshop.

The ongoing team organization within Conwell served as the basic framework for the final year of the project. While the primary responsibility for arts activities remained with the arts teams, there was much more inter-team planning. In the academic teams, the arts became either a central focus around which communications instruction was based or an important adjunct of the program.

STRATEGIES FOR CHANGE

Because the change in project leadership affected the nature of the inservice program, the inservice program will be discussed in two phases.

Inservice: Phase I

The primary strategy for effecting change during the first phase of the project was to utilize a series of inservice programs, workshops, demonstrations, and seminars for the administrative, instructional, and supportive personnel of Conwell School. The inservice sessions were conducted by a six-member team of arts specialists under the leadership of the associate project director. All but one of the team, which included specialists in music, theatre, film, dance, and visual arts, had worked together previously in conducting "Related Arts Workshops" for teachers of high school arts courses under the sponsorship of the Pennsylvania State Department of Education.

In addition to inservice workshops, the "Projected Plan of Action" called for:

1. Reassignment of art and music teachers within the school district to strengthen the present staff.
2. Reorganization of the instructional program to provide large time blocks on a daily basis for arts education classes for all students, grouped homogeneously (crossing grade levels), and involving classroom teachers.

3. Arts education program to be team taught, emphasizing a related approach to music, art, theatre, dance and film for all students, experientially based and aesthetically oriented.

4. Involvement of "Resource Specialists" to augment full-time certificated staff and provide needed strength--especially in theatre, dance, and film.

5. Development of pre and post tests to measure student cognitive and affective changes concerning the arts.

6. Involvement of staff in developing an approach to the evaluative process in arts education.

Additional strategies outlined in the "Projected Plan of Action" included:

1. Involvement of instructional staff in the development of a curriculum guide and materials in the arts.

2. Development by arts staff of audio-visual instructional materials: audio tapes, video tapes, slides, films, and filmstrips.

3. Provision of visiting artist-teacher program, field trips to studios, museums, concerts, etc., and "subject search missions using tape recorders, still and movie cameras (exploration of the aesthetic qualities of the urban environment).

4. Expansion of inter-cultural experiences in the arts.

5. Development of adequate music and art facilities.

6. Expansion and development of current filmic arts, theatre, and dance programs.

7. Provide film festivals, performing arts programs as an outgrowth of the on-going programs and multi-media experiences.

8. School to serve as an exemplary model of the arts in education for all students.

9. Visitations by college students, university staff members, administrators, experienced teachers, newly appointed teachers.

10. Provisions for student teaching experiences in such an arts education program--arts specialists and classroom teachers with fine arts concentration.

Implementation of the "Projected Plan of Action" during Phase I of the Conwell Project IMPACT did not proceed as outlined. Several factors contributed to this, not the least of which was the failure of the plan to give adequate consideration to the on-going Conwell program. Also, the plan did not specify in sufficient detail the procedures for implementation.

The primary strategy utilized during Phase I was the conducting of a six-week summer workshop. Although no syllabus was made available to the evaluation team, it was possible through interviews, observations, and daily taped accounts by two participating teachers to document the activities and general nature of the workshop. The workshop was conceived as a foundational study of the arts and was oriented toward enhancing participants' perceptions of the arts. This was accomplished primarily through presentations of art works, either "live" or via media, and discussion and elaboration of the participants' responses to the works. These presentations and the ensuing discussions constituted a major portion of the workshop content. Discussion sessions were described by the associate project director as utilizing a team teaching approach characterized by (1) inductive process, (2) dual Socratic Dialogue, and (3) the "multilogue."

The workshop provided participants with opportunities to experience firsthand theatre productions, concerts, dance recitals, art galleries, and films as art works. Trips were made to New York to visit art galleries, museums, Lincoln Center, and some Broadway productions; a number of concerts, rehearsals, and other activities also were attended in the Philadelphia area.

Films were frequently used, both as self-contained art works and as media for presenting other art forms. Slides and recordings also were used for presenting works in the visual arts and music. There were some participatory activities in which the teachers actively engaged in creative experiences in the arts, but according to the workshop faculty, these experiences were designed to clarify participants' understandings of the various art forms; their primary purpose was not to foster development of skills in creating or performing the arts. During the final two weeks of the workshop, portions of some afternoon sessions were devoted to curriculum planning.

Additional factors inhibiting implementation of the "Plan of Action" during Phase I were (1) the haste with which the project was set up, (2) communication difficulties which arose during the initial six-week summer inservice workshop between the six-member arts specialists workshop faculty, the participating teachers, the project director, and the principal of Conwell School, (3) a city-wide teachers' strike which delayed the opening of school in September 1970, (4) the planning of individual students' schedules was not finalized until November 1970, (5) only a small proportion (about 40 percent) of the faculty and staff participated in the summer workshop, and

(6) it was necessary for reasons external to Conwell to keep ninth-year students, thus increasing the enrollment and compounding the already apparent space and facility problems.

Because of the change in leadership of the project, most of the other strategies outlined in the "Project Plan of Action" were not implemented during Phase I. (The transition from Phase I to Phase II, which in essence involved the change of both the leadership and to a certain extent the philosophy of the project, took place during September and October 1970.) This is not to say that all strategies outlined were completely disregarded; many of them were carried out during Phase II.

In retrospect, it appears that the strategies for change employed during Phase II were in many respects the ones outlined during Phase I. The major difference in the employing of change strategies during the two phases was that during Phase I decisions were made and imposed upon the school and faculty from outside Conwell School and with little apparent consideration given the views of the Conwell faculty who would ultimately have to implement the arts program with the children. The situation supports the notion that a group of "experts" from outside a school will meet with little success in fostering change in a school unless they develop a feeling of working with a faculty rather than telling the faculty what should be done. During Phase II the Conwell faculty became an integral part of Project IMPACT, thus changing somewhat the perspective of the strategies for change.

Inservice: Phase II

Although the inservice program during the 1970-71 school year was somewhat curtailed because a disproportionately large percentage of the first year's budget had been expended in support of the summer programs, they did include a continuation of work with two of the consultants from the Summer 1970 Workshop. Joel Friedman, theatre consultant, conducted a series of bi-weekly sessions in drama. The sessions were held on Wednesday afternoons and interested teachers were provided released time on a rotating basis. The initial sessions were conducted with teachers working on basic fundamentals. Following this, Mr. Friedman worked with students while teachers observed. During the balance of the sessions, he served as a resource person to the teams and helped teachers in working with students.

Jean Beaman, dance consultant for the summer workshop, also served as consultant on several occasions throughout the year. A particular role she served was that of preparing students for the Lucas Hoving Dance Company which was in residence at Conwell for three weeks under the Artists-in-School Program sponsored by the National Endowment for the Arts and U.S. Office of Education.

The Lucas Hoving Dance Company presented many lecture-demonstrations for teachers and students during their stay at Conwell. Most Conwell teachers were able to either participate or observe sessions with the dance company.

Other visiting artists during the 1970-71 school year were Virginia Tanner, noted dance educator from the University of Utah, and Seymour Rotman, painter.

During the fall semester, 1970, 20 Conwell teachers participated in a multi-media course offered in cooperation with Temple University. The course was planned for Conwell teachers and placed special emphasis on film making. The course was offered again during the spring to allow additional Conwell teachers as well as teachers from other schools to take the course.

Another inservice program, conducted during the spring semester, was under the direction of Joseph Volpe. A major goal of this Saturday morning program was the planning, designing, and construction of a center to help students develop their perceptivity through other than visual senses.

In addition to inservice programs, efforts were made to continue to encourage faculty members to experience the arts firsthand. The securing of tickets at reduced rates to performances such as the Pennsylvania Ballet afforded many teachers experiences with the arts that were new to them.

A second inservice workshop was planned for the summer of 1971. This four-week workshop differed from the previous summer's in a number of ways:

1. It was planned cooperatively by the project leaders and the teachers of Conwell.

2. Its objectives reflected a concern for both IMPACT and the overall goals of Conwell School.
3. It placed much more emphasis on creating and performing art works.
4. It utilized the arts specialists from the Conwell faculty as instructors.

There were other apparent differences, but most of them were outgrowths of the differences listed above.

An advisory council was set up to insure faculty input into the planning of the workshop. The Building Coordinator, Joseph Volpe, assumed major leadership in planning and conducting the workshop. Other members of the workshop faculty were Scott Schulze, music and dance; Ruthanna Jeter, music; Harvey Shapiro, drama; Bonnie Bacich, weaving; Allan Forman, visual art; Kyung Lee, ceramics; Tom Kredatus, film making; Lou Aversa, photography. Mr. Schulze, Mr. Shapiro, Mr. Forman, Mr. Kredatus, and Mrs. Jeter were arts resource teachers at Conwell during the school year.

All but two members of the Conwell faculty participated in the 1971 workshop. To facilitate small group interaction the faculty was divided into six, seven-member teams. This allowed participants to work in small groups with individual workshop faculty members. The team organization did not preclude larger group activities, or for that matter, time for working on individual arts activities; rather, it provided a basic organizational structure for the group which was approximately three times larger than the previous summer's group.

Although schedules for different days of the workshop varied some according to the nature of the activities, e.g., an all day field trip, or having a guest artist or lecturer appear before the entire group, a basic schedule was followed on most days. Each day began with a 30-minute planning period. The mornings usually included small group activities in dance, drama, and music. In addition, the mornings also included a speaker, artist, or film presentation for the entire group. Afternoons were generally divided between (1) working on individual projects in ceramics, weaving, photography, film making, painting, or some other visual arts activities and (2) working in teams on curriculum development. A daily record of workshop activities was kept by Herbert Jung, Vice Principal of Conwell. In addition, individual team activities were kept on some days. For a report of activities for the entire workshop, the reader is referred to the document, IMPACT SUMMER PROGRAM, 1971, compiled by the Conwell staff.

Considerably more emphasis was placed on having participants actively engaged in arts activities this summer than had been the previous summer. As participants gained skills in working in an art medium, they helped other participants who had less experience in that medium, thus eliminating the necessity to constantly depend on the arts specialists for guidance.

As during the previous summer, field trips were taken to art galleries and music, theatre, and dance performances. Performances attended included (1) the New York Rock Ensemble, (2) "Jesus Christ

Superstar," (3) "Plaza Suite," and (4) Menotti's "The Death of the Bishop of Brendisi" and the "The Medium." Other field trips included a New York trip to the Gugenheim and Metropolitan Museums, a Cape May trip for painting, sketching, photography, and research, and a trip to an artist's colony at New Hope, Pennsylvania, to visit galleries and craft shops.

The workshop culminated with an exhibit of teachers' art work and showing of slides and films of the workshop activities.

Changes in School Program

The 1971-72 school year saw another change of emphasis in Conwell Project IMPACT. Whereas strategies from the beginning of the project had emphasis on inservice for teachers, the final year of the Conwell Project IMPACT placed greater emphasis on student-oriented programs.

In addition to the timing (i.e., the 1971-72 school year being the culminating year of the project), several other factors emerged to facilitate the increased emphasis on student programs:

1. The summer 1971 workshop, in contrast to the summer 1970 workshop, was attended by virtually the entire faculty and served to create a degree of faculty rapport seldom attained in a large school.
2. The faculty, as a result of the workshop, had come to sense Project IMPACT as their project, thus increasing their receptivity to a curriculum rich in the arts; this was particularly true with regard to accommodating student requests for additional time to spend in arts activities.

3. The scheduling problems of the previous year had been alleviated.
4. Several of the basic academic teams, partially as a result of experiences of the previous year and partially as a result of time allowed for curriculum planning during the summer 1971 workshop, were able to develop and implement programs evolving from themes in the arts and humanities.

The 1971-72 school year also resulted in the implementation of "carousel" curricula in both the visual and performing arts. This allowed all students to have experiences in all arts areas. The visual arts carousel provided each student with approximately 12 weeks in (1) two-dimensional visual arts, (3) three-dimensional visual arts, and (3) crafts. The performing arts curriculum was set up on a six-weeks rotating basis. Students each had a minimum of six weeks experience with the various members of the performing arts team in the areas of chorus, vocal music instruction (or individually contracted projects in music), drama, dance, and creative expression. In addition, special interest and mini-courses were provided in a wide variety of arts areas, both in the visual and performing arts.

This is not to imply that all arts activities were focused in classes taught by arts specialists. There was an increasing interaction between them as resource teachers and teachers in the basic teams.

EVIDENCE OF CHANGE

Evidence of change will be discussed in two parts: (1) as it relates to the inservice programs and (2) as it relates changes in the school program.

Inservice Programs

The summer inservice programs were described in some detail in the Interim Evaluation of the Conwell Project IMPACT and will therefore be given only limited discussion here. However, the differences between the 1970 and 1971 workshops and their apparent effects on the Conwell Project IMPACT warrant at least a brief recapitulation here.

Data bases for this discussion were (1) on-site observations by members of the evaluation team, (2) interviews with workshop faculty and participants (teachers), (3) examination of goal statements, (4) logs provided by participants, and (5) participants' responses to questionnaires.

A four-page paper provided by the associate project director entitled The Arts as a New Focus of Education in the Middle School referred to the project as a two-year inservice program of aesthetic education for the teachers of Conwell School. According to this document, the objectives for Phase I of the Conwell Project IMPACT were:

1. Developing the Aesthetic Potential of Teachers
2. Investigation of the Epistemological Bases of the Arts
3. Cultivation of Independent Artistic Judgment

4. Understanding the Arts in Social Context
5. A Plurality of Aesthetic Value Systems for the Arts
6. Exploration of the Perceptual, Cognitive, and Affective Processes
7. Consideration of the Uniqueness and Similarities of the Arts
8. Examination of the Emerging Patterns of Curriculum Design and Instructional Strategy
9. Developing Procedures of Evaluation

An examination of these statements and the elaborations thereof revealed a major focus on exploring the arts, with particular emphasis on providing the teachers with opportunities to create, perform, and analyze in the arts. Relatively little emphasis was placed on the development of instructional strategies and curriculum programs to be implemented in Conwell School.

The workshop leadership during Phase I apparently viewed the Summer 1970 Workshop as the first segment of a two-year inservice program of aesthetic education. In addition to providing the content of the workshop, the workshop leadership viewed their method of teaching, an inductive approach, to be an exemplar of team teaching for the Conwell teachers to emulate. There was not complete agreement among the workshop faculty, however, regarding all of the workshop objectives. For example, three of the six faculty members did not agree that an objective of the workshop was to provide the participants with opportunities to create and perform in the arts; they maintained that the focus was on analysis of the arts.

The teachers' expectations regarding the workshop and the project were somewhat different than those of the faculty. They were much more concerned with the development of curriculum and instructional strategies through which the arts could be infused into the Conwell curriculum. Nearly three-fourths of them believed that the faculty was concerned with theoretical aspects of the arts rather than helping the participants to develop effective ways of implementing a program of aesthetic education in Conwell School.

While the participants' and faculty's expectancies for the workshop differed, participants did indicate that they learned some specific content about the arts and that they benefited from the overall exposure to the arts. They tended to value certain activities in which they could actively participate or that they could directly implement in their own teaching. Unfortunately, the context of the workshop, in the minds of the participants, tended to be limited to the dispensation rather than the application of knowledge.

Faculty-participant rapport during this workshop was generally quite poor. This lack of rapport was an impeding factor during Phase I of Conwell Project IMPACT.

In spite of interpersonal difficulties arising during the workshop between the faculty and participants, a majority of workshop participants indicated the belief that the arts were of vital importance to a school's curriculum and worthy of being placed at its very core. From responses to the workshop questionnaire, it was apparent that this view was reinforced during the workshop.

Although the interpersonal difficulties tended to color participants' responses regarding the values of specific workshop presentations and even the workshop as a whole, it became increasingly apparent throughout the course of the project that the arts experiences during this workshop had a residual effect. Particular effects were: (1) it pointed to the need for cooperative planning by all persons involved in implementing the project, (2) it emphasized how lack of communication can interfere with meeting the problems at hand, and (3) it did provide some models of arts activities for emulation during subsequent inservice programs and with students during the school year.

The Summer 1971 Workshop, administered under Phase II, was planned by an advisory council made up of Conwell's teachers and the project leaders and was designed to avoid many of the problems arising during the previous summer's workshop. First, the workshop faculty was comprised primarily of the arts specialists on the Conwell staff rather than University consultants; the additional members of the workshop faculty, not teachers at Conwell, were experts in photography, ceramics, and weaving. Forty-seven members of the Conwell staff (as opposed to 17 during the previous summer) participated in the workshop--the arts specialists as "faculty" and the non-arts specialists as "participants."

Conwell faculty members who were non-arts specialists were asked to set personal objectives for the summer program. Four participants who were members of the same team in the school's organizational structure defined group objectives, but all others stated individual objectives. These objectives were grouped into nine general categories:

1. To broaden understandings and appreciation of the arts.
2. To gain insights and knowledge of resource materials for integrating arts activities with academic courses.
3. To gain better understanding of the objectives of Arts IMPACT.
4. To gain a better understanding of the philosophy and objectives of Conwell School.
5. To develop curriculum materials.
6. To gain better understanding of the related arts.
7. To gain an understanding of students' affective responses to involvement in arts activities.
8. To develop skills in particular arts activities.
9. To learn how to better use the arts teams as resource people for academic teams.

At the conclusion of the workshop, all but one participant felt that his personal objectives for the workshop had been fulfilled either "in most respects" or "in every respect."

Participants were given opportunities to participate in decision making for the group as well as to select individual avenues of work which they felt best suited their needs and interests. The focus of the workshop was on active participation in arts experiences. There were ample opportunities for workshop faculty and participants to work in small groups on a rather informal basis. These experiences did much to make the workshop an overwhelming success from this point of view.

The project leadership, the participants, and members of the evaluation team observed that the workshop was a bonanza as far as uniting the Conwell faculty. Virtually all participants were enthusiastic working in and studying about the arts. The following statement by the principal of Conwell best captured the tone of how working together in the arts served to unite the entire Conwell faculty:

> This experience has demonstrated to me what I think has been lacking in much of the pre-school and inservice workshops in many cases especially when brand new faculties are being prepared for a new school. By adopting a similar pattern, by doing instead of telling and by focusing on non-threatening curricula directed to the staff not expected from them, we would furnish a change from the need to establish one's own expertise in the minds of one's new colleagues. Providing an opportunity to work together outside what is supposed to be each one's speciality is likely to be sufficiently disarming that the fencing that is usual in team formation among strangers is forgotten in the enjoyment of the new learning experiences.
>
> After the rapport is established through the arts centered approach the close interrelationships can be pointed up and the staff is more united on a general school philosophy and ready to tackle the day-to-day implementation among friends who now are known to have similar goals but varied approaches--each of which probably has merit if one has an open mind!

Participants' responses in terms of amount of learning and attitudes toward the arts and the workshop experiences were extremely positive. Participants and faculty alike viewed the workshop as successful in all respects. Particular strengths were: (1) the way it served to foster communication among and unite the school faculty, (2) its planning and organization, and (3) the opportunities it afforded for rich and varied arts experiences.

School Program

While data in the previous section were primarily related to teachers, data in this section are focused on students and the effect of IMPACT on them. Data bases regarding the effects of Project IMPACT on the students were (1) on-site observations by the evaluation team, (2) interviews with project personnel, (3) reports from visiting consultants, (4) "position papers" by arts resource teachers, (5) "visitor comments" which were forwarded directly to the evaluation team, (6) logs of activities and summaries of teaching units provided by the Conwell staff, (7) classroom teacher's responses to questionnaires, and (8) certain interest and achievement data from tests given to students. Changes will be discussed as they pertain to three broad areas: (1) school and community climate in relation to the arts, (2) involvement in and attitudes toward arts in the curriculum, and (3) students' skills and attitudes.

Data were examined with particular reference to the objectives of the Conwell Project IMPACT, i.e., in relation to the goals of the school and the role of the arts program in fulfilling them. Conwell's goals placed considerable emphasis on what the arts do for students. The primary concern in evaluating the effects of IMPACT in Conwell, therefore, was in terms of what the arts do for students, not in terms of comparisons of students' art products and performances to any preconceived or "absolutist" point of view regarding qualities of art. This is not to say that the quality of art work in Conwell is unimportant; rather, it is to keep it in perspective with the role the arts serve for students.

Climate in Relation to the Arts

Because of its function as a "magnet" school, that is, it attracts students from many parts of the city, Conwell does not have the close-knit community support found in many neighborhood schools. This is not to imply that parental interest and support is lacking; to the contrary, it is as great or greater than most schools with clientele such as Conwell's. One evidence of this interest is the large number of parents who make application for their children to attend Conwell. During the past two years there have been more than twice as many applications as there were openings available.

Whether this parental interest in Conwell can be attributed to Project IMPACT alone is subject to speculation. The teachers and administrators do believe, however, that this interest is largely the result of the school's arts programs, even though parents may not think in terms of Project IMPACT, per se. Because the arts are viewed as an integral part of the "Conwell experience," the faculty and administration did not promote certain experiences as IMPACT and others as non-IMPACT.

The atmosphere of the school is one of freedom and openness. The system of flexible, modular scheduling, which is designed to individualize programs in terms of student interests and needs, allows for much freedom of student movement. No bells are used; students are expected to exercise individual responsibility in getting to and from classes or the various activity centers.

To the casual visitor, it is apparent that the arts play a dominant role in the school. The school auditorium which is near the entrance, is a constant center of student activities in the performing arts--either dance, drama, or music. The other arts areas, the music rooms in the main building and the visual arts work areas in the annex, are constantly busy, not only with scheduled students but with students who are working on individual or small group projects during their time allotted for individual study. Small combos may be rehearsing, individuals may be practicing, groups may be working on arts projects related to their academic work, or an individual may just be completing an art project in which he is interested.

Visitors, commenting in response to the "visitor comment" forms, while generally quite positive, did not all view the school's atmosphere in the same way. Sample comments were:

> The atmosphere is warm and friendly. The teachers respond "positively" to the whole situation. Everyone seemed to believe in the program with a definite commitment to its objectives.
>
> The school offers a wide range of arts activities, all of which seemed unique in terms of an average junior high.
>
> Happy, disorderly, not too purposeful. There seem to be fine ideas that have run into trouble in implementation.
>
> Why is art still being taught as a separate subject?

While the above comments were selected to show the range of response, it should be noted that the majority of visitors reacted positively to the learning atmosphere and the arts activities. A small percentage of visitors, however, viewed the "openness" of Conwell as "disorderliness."

The comments of some visitors regarding the teaching of the arts as separate subjects echoes a concern of other persons related to Project IMPACT. Conwell does differ from other IMPACT sites in that most teaching in the arts is done by specialists rather than the classroom teachers. It is the belief of the evaluation team that there is little need for concern; the arts can be taught effectively with either type of organization. One factor, however, makes it particularly appropriate for Conwell to offer instruction by specialists rather than classroom teachers. The Conwell "philosophy" has always considered specialists in subject areas to be essential members of the total instructional team. The faculty believes that, at the level of students in a middle school, specialists can provide in-depth experiences in the arts which general classroom teachers cannot. In addition, their entire system of flexible, modular scheduling is designed to encourage student mobility to the various specialized areas of the curriculum. The team concept utilized at Conwell also makes instruction in the arts by classroom teachers less appropriate than in schools which are organized basically around the self-contained classroom concept.

Luther F. Thompson, MENC Consultant for Project IMPACT, indicated that Conwell's organization for teaching in the performing arts

> . . . . was not only innovative but appeared to be highly successful in its application and one which might well serve as a pattern for the teaching of the arts to junior high school age students.
>
> . . . .
>
> This project is one which MENC should report to its entire membership and may well serve as a model of what may be done when the arts team-up to enhance the whole school atmosphere.

The provision of courses and activities taught by arts specialists did not preclude the integration of arts activities into the basic academic teams; on the contrary, most teams came to depend on the arts, particularly drama and visual arts, as means of enriching and vitalizing their presentations. As a result of the increased communication among academic teams and arts teams, there was much inter-team planning during the 1971-72 school year. Certainly the Conwell Project IMPACT truly projected a philosophy and practice of utilizing the arts in anyway possible to foster the enriching and humanizing of the curriculum to the greatest extent possible for all students at Conwell School.

Involvement in and Attitudes Toward Arts

Although the primary responsibility for instruction in the arts rested with the arts specialists, it became increasingly apparent during the final year of the project that most teachers in the basic academic teams also had a strong commitment to the arts. Much credit for this must be attributed to their experiences during the 1971 summer workshop. During this workshop all teachers became involved in the arts and came to view them as something to be valued both from a personal standpoint and as effective avenues through which the educational goals of its students could be achieved.

The effect of IMPACT on teachers was noted by Dr. John A Connolly, Senior Research Scientist for the American Institute for Research. He is an educational psychologist with considerable experience in the evaluation of educational programs. The following comment was made in a letter to Gene Wenner, Project IMPACT Coordinator:

> One major outcome of the program is the effect of the program on the teachers. I believe the program has resulted in greatly improved teaching in the arts as well as more

> artistic teaching. The teachers who directly participate in the program have an obvious sense of purpose and dedication. The rest of the faculty was clearly "turned on" by the summer staff development program and are now using many more artistic teaching techniques in their regular classrooms. In short, the entire instructional program has been greatly enhanced.

Change in teacher attitudes and commitment to the arts also was reflected in teachers' responses to a questionnaire regarding the role of the arts in their classrooms. All but one teacher indicated that as a result of their IMPACT experiences the arts had achieved a more equitable role with other instructional areas. They indicated an improved balance between affective and cognitive learnings in the total school program. There was an increase in the extent to which arts activities were incorporated into the teaching of other instructional areas. More than 75 percent of the teachers indicated that the role of the arts had increased considerably.

In response to a question regarding the effects of IMPACT on their general approach to teaching, there was general consensus that their teaching approach had been broadened. Specifically, many teachers indicated that they had incorporated role playing techniques as well as had greatly increased their usage of films, tapes, and other media in their teaching. In addition, several teachers mentioned that the arts provided topics around which creative writing, social studies units, and other subjects could be organized. By and large, arts topics were viewed as effective avenues for developing skills in many academic areas, both in formal classes and in individualized learning activities.

Besides the changes that took place in classes and activities under the direction of classroom teachers (i.e., the non-arts specialists), Project IMPACT resulted in considerable strengthening and expanding of arts activities under the direction of the arts resource teachers. These programs are organized in the Conwell School in two groups, (1) the visual arts, which is a part of the "unified arts" program and (2) the performing arts, which include dance, drama, and music. "Unified arts" also include home arts and industrial arts.

Visual Arts. The visual arts program was organized as a "carousel." Students rotated from 12 weeks of two-dimensional art to 12 weeks of three-dimensional art to 12 weeks of crafts. Every student in the school spent a minimum of four 30-minute modules per week working in the visual arts.

In addition to basic art activities in the three areas of the carousel, there were certain "spin-off" activities in photography, film making, closed circuit television, ceramics, and weaving.

The art teachers each developed 12 lessons for his basic area of the carousel. Some lessons involved more than a week's work, others required less than a week. To provide continuity for the program, the lessons in each of the three areas were organized along six principles of art and six elements of art. Underlying the planning of lessons were four basic "themes" or goals toward which all teachers in visual arts programs directed their classes: perception, culture, environment, and behavior. It was believed that these ultimate goals for the visual arts programs could be attained through the carousel approach.

Along with these four goals of the visual arts program was the goal that students could attain a certain amount of success.

Although the visual arts were taught by separate teachers, they were not necessarily isolated from the rest of the curriculum. In addition, several group projects were completed in which the visual arts team collaborated with teachers from basic academic teams or other arts areas. There were numerous instances of individual students conducting arts projects in relation to something they were doing in some other subject area. For example, a group of seventh grade students studying the Kensington neighborhood of Philadelphia developed a slide presentation complete with dialogue which portrayed changes which had taken place over the years.

Observers from the evaluation team as well as other visitors differed in their assessments of the quality of the program. Some viewed the art products as a "very ordinary" quality, while others viewed them as of "about average" quality. Measuring the quality of arts programs is, at best, very problematical, dependant upon the choice of criteria used: the quality of the arts products, the level of skills developed, the degree of knowledge of artistic phenomena, the maturity of attitudes toward art, or the orderliness of the class. Most arts educators, as evaluators, tend to be concerned primarily with the quality of art products.

Some observers commented that they were disappointed at the lack of "innovative" art works. Considering the breadth of views expressed, the program, while providing a rich variety of activities, was not necessarily unusual when assessed only in terms of the quality of arts products. From the perspective of how well the program met the needs of the students, however, the quality of the program rates an "A+." All students, and particularly inner-city students, have a need for opportunities to experience success in school. It was the belief of the Conwell faculty that if students who were having difficulties in their basic team subjects met with success in art classes, there would be some carry over into their academic work. As Alan Foreman, visual arts teacher, put it:

> What we tried to do was to let the kids that were having problems work here. Let them get some success and feel like they are really doing something useful, creating things that are worthwhile. Hopefully, when they go back to team structure, they will feel more confident. Basically, this is what the school tries to do . . . . For the most part, this school provides enough opportunities for a child to find something somewhere. It may be in science or math; there is so much going on. A kid may "turn on" to that one thing and gradually work himself back into other areas as well.

The visual arts program can also be considered successful in terms of students' interest in, involvement in, and attitudes toward the arts. As one visiting visual arts specialist noted, there was "such a wonderful atmosphere" in the visual arts department. There was always lots of activity; rarely were students seen doing nothing. This atmosphere was a behavior reflection of the students' positive attitudes toward the visual arts, something which was corroborated by the observations of the evaluation team and many of the visitors to the school.

In summary, the visual arts program offered a variety of rich experiences; it was organized according to a "carousel approach." It provided opportunities for students to meet with success, and it was apparent that students were highly positive in their attitudes toward the visual arts program.

Performing Arts. The performing arts also were organized in terms of the "carousel" concept. It differed, however, in several respects from the approach used in the visual arts. The carousel in the performing arts involved rotation every six weeks rather than every 12 weeks; the curriculum was structured around the areas of dance, drama, music, and creative expression with music divided into subcategories of vocal and instrumental, and dance was divided into basic movement and choreography. First year students in the carousel were in a course entitled Introduction to the Performing Arts; courses for older students were labeled Arts Awareness. In addition to the rotating schedule followed in these courses, there also were specialized courses in the areas of vocal and instrumental music, dance, theatre, and creative expression. Figure 2 shows the courses available to students in the performing arts.

All students participated in either the Introduction to the Performing Arts or Arts Awareness courses. Other courses were offered on an elective basis. The purpose of the performing arts and arts awareness courses, which, according to the team leader, were "in cold reality" the former general music classes restructured to enhance the comprehension of all performing arts, was to

> make full range of the arts and the arts experiences available by developing a total perceptual approach and awareness through the creative participatory use of the arts and the development of open attitudes, respect for, and acceptance of self and others.

Introduction to the Performing Arts
and
Arts Awareness*

Vocal

- 5th Grade Chorus
- Choir I
- Choir II
- CMMS Singers
- Girls Glee Club
- Boys Glee Club
- Sr. Mixed Chorus
- Sr. Madrigal
- Individual Projects

Theatre

- Theatre I
- Theatre Ia
- Theatre Ib
- Theatre Ic

Dance

- Sr. Dance Troupe
- Little Dance Troupe
- Choreography I
- Choreography II

Creative Expression

- Journalism
- T.V. Journalism
- Creative Writing
- Creative Movement

Instrumental

- Orchestra
- Band
- Jazz Band
- Drum Ensemble
- Sectionals

FIGURE 2

COURSES OFFERED IN THE
PERFORMING ARTS, 1971-72

*All students participated in one or more of these courses.

The ultimate goal of the courses was to

> develop an educated student who is able to knowledgably choose from the vast gamut of cultural resources and/or to participate creatively on any level he desires.

Just as the visual arts carousel was organized around common principles and elements of art, the basic courses in the performing arts also had common elements. Several key terms outline the basis of the approach used: interest, order, information, self-discipline, flexibility, and social behavior. Interest was gained and/or maintained through exposure to art works, facilitating the development of perceptual skills through discovery processes, and the channeling of student behavior in the appropriate directions. Order in art was examined in terms of the art work itself and its organization, e.g., by considering the art work in terms of symmetry, repetition, line, texture, design, and contrast. Information was viewed as part of the necessary input by the teacher. Self-discipline referred to providing opportunities for students to exercise individual judgments within the framework of the particular media under study, while still allowing enough flexibility to accommodate individual differences. Social behavior referred to the development of socially acceptable respondent behaviors to performances in the arts.

Just as evaluation of the quality of visual arts programs was subject to evaluation from a number of different perspectives, so was that of the performing arts. What should be the criteria: the organization of the program, the type of student discipline, standards of student performance, the amount of knowledge gained or skills developed, the variety of experiences provided, the number of students involved, or teacher and student attitudes and commitment to the arts?

Criteria varied according to the individual evaluator or observer. It is the belief of the evaluation team that, while all of the above criteria should be considered, they should be subordinate to the programs's provisions for meeting the needs of individual students in terms of the overall humanistic goals of the school.

Evaluation solely in terms of the organization of the courses, for example, would suggest that Conwell's offerings in the performing arts are considerably richer than those of most schools designed for students at this age level. Certainly the variety of experiences provided are much greater. In terms of numbers of students involved in the performing arts courses, Conwell would also appear extremely successful: all students participated in the carousel courses, albeit on a "required" basis. However, enrollment in elective courses in the performing arts included more than 750 students, 80 percent of the student population.

In terms of teacher and student attitudes and commitment to the arts, the program can also be adjudged as highly successful. Most arts resource teachers viewed their program as exemplary and worthy of being used as a model by other schools. Students' interest in and response to the program was highly positive. (More detailed discussion of student reactions to IMPACT will be included in the next section of this report.)

When the program is considered from the points of view of student discipline, amount of knowledge gained, or certain preconceived standards of student performance in the arts, a less positive assessment of the program would be made. For example, the "open" atmosphere of the school, as noted previously, proves very annoying to some observers. The noise and seemingly lack of order and general casualness have been interpreted as a program lacking in discipline. Conwell teachers, however, would argue that this does not constitute a lack of discipline and that students indeed are extremely respectful of teachers and are self-disciplined in their approach to learning.

Just as criticisms were made of the "quality" of the visual arts products, criticisms have been made of the "quality" of the performances by students in the performing arts groups. One evaluator has insisted, for example, that some aspects of the dance program have been inadequate both in tastefulness and in quality of performance techniques. The evaluator has, however, conceded that while the artistic level may be low there undoubtedly were other values to students gained from the dance experience. It is apparent that dance educators approach this art form from several different perspectives and that the evaluator and the head of the performing arts team at Conwell had quite different priorities. In fairness it should be pointed out that, among the experienced dance educators who observed the program at Conwell, comments ranged from exciting and outstanding to tasteless and pedestrian. This report will not attempt to resolve these divergent perceptions except to suggest that the "process-product" argument continues to exist among educators in all fields, including dance. Both elements are involved in any experience in the arts and are complementary to each other. At times, however, a teacher may decide to engage students in activities which compromise artistic quality in order to accomplish other process goals. Whether or not such compromises are necessary or desirable is a value judgment this report will not attempt to resolve. It does appear, however, that the performing arts program was successful in securing active involvement of the Conwell students albeit that the results of this activity were of questionable artistic quality.

The performances of choral and instrumental music groups observed by the evaluation team were considered to be above average groups, particularly the choral groups. Both the senior mixed chorus and the CMMS Singers performed with excellent technique, tone quality, and overall musicianship. The orchestra, as with many school orchestras today, suffered from an imbalance between the strings and the other sections; the winds were outstanding for this age level and the overall effect was good.

The most exciting performance observed by the evaluators was the "Percussion and Conga Ensemble." This group, comprised of about a dozen Black students who all wore their hair in "Afro" or modified "Afro" style, epitomized the goals of Conwell's Project IMPACT. The outstanding quality of their performance included a "structured improvisation," a student composition, and "Africanus," an original piece of African music which had been transcribed and notated for performance for students by Barbara Reeder. The students in the ensemble reflected an esprit de corps and a sense of accomplishment seldom exhibited by a Black inner-city youth. In terms of both quality of performance and meeting the needs of students, a group like this can only be adjudged as highly successful.

In summary, the performing arts program is a successful program which for the most part is providing quality arts experiences while at the same time helping to meet the needs of individual students in terms of the overall goals of the school.

Attitudinal and Behavioral Change

Evidence of change in the attitudes and behaviors of the students and teachers was for the most part based on observations by: (1) the evaluation team, (2) the Conwell teachers and administration, and (3) the various consultants, resource personnel, and observers of the program. Selected school achievement data and other records as well as student responses to a School Activities Inventory were also examined.

An analysis of "position papers" by eight Conwell arts resource teachers showed that without exception these teachers believed Conwell's Project IMPACT to be an outstanding success. Several stated that the effect had been successful in terms of both the arts programs and in terms of the overall school program, particularly in its efforts toward humanizing the curriculum. They indicated that students had benefited both in advances made in the development of students' artistic skills and in fulfilling their needs to experience success in school activities.

In their "position papers" the resource teachers were also asked to discuss any difficulties encountered, and to make recommendations to persons interested in setting up an "IMPACT-like" project in other schools. Of the five resource teachers discussing difficulties encountered, three of them cited first year difficulties which they believed were a result of two causes: (1) the initial visiting team of consultants was not appropriate for Conwell, and (2) too few teachers from the basic academic teams participated in the first year summer inservice programs. Other difficulties cited were that (1) some artists-in-residence had difficulty in establishing rapport, (2) lack of space was a problem, and (3) sometimes substitute teachers were not provided when resource team members were "off on a special project." Recommendations by the resource teachers, in order of frequency with which they were mentioned, included (1) allow more time for orientation and planning at the beginning of the project, (2) insure that adequate communication lines are established among the faculty, both intra- and interteam, (3) allow sufficient planning time for teams, (4) use the present project as a model for other projects, and (5) for some arts activities, allow the scheduling of longer modules of time.

As indicated in the preceding section of this report, virtually all classroom (i.e., basic team) teachers indicated that their IMPACT experiences had affected their teaching positively. Most teachers (90 percent) also felt that their students' overall school achievement had been positively affected as a result of IMPACT. However, most classroom teachers also maintained that the greatest changes in the lives of their students which could be attributed to IMPACT were in terms of their (the students) increased interest in and awareness of the arts and artists. The next most frequently mentioned change was that the arts provided interests and outlets for expression which helped to keep some students in school.

In response to the question, "What has been the most favorable aspect of IMPACT?" the classroom teachers indicated four aspects, at least three of which can be considered "changes" as a result of IMPACT: (1) there was greatly increased faculty rapport, (2) the Summer 1971 Workshop, (3) the students' opportunities to gain a wide variety of experiences in and increased appreciation of the arts, and (4) increased faculty interest and appreciation of the arts. Increased faculty rapport was really an outgrowth of the Summer 1971 Workshop experiences.

In response to a question regarding the least favorable aspects of IMPACT, many teachers (40 percent) indicated that there were no unfavorable aspects to the program. Of those responding, however, three problem areas were mentioned. In order of frequency with which they were mentioned, they were: (1) all students had not been able to take part in arts activities to the degree desired, (2) some students spent too much time in IMPACT activities thus detracting from their academic work, and (3) there was insufficient planning time to allow the teams to follow through with IMPACT activities.

As indicated above, most teachers felt that their students' overall academic achievement had increased as a result of IMPACT. Whether attributable solely to IMPACT or not, there is objective evidence to suggest that academic achievement was as great or greater during IMPACT than during the years immediately preceding the project. A comparison of students' 1969-70 and 1970-71 scores on the Iowa Tests of Basic Skills showed that differences in achievement during the year before IMPACT and the first year of Arts IMPACT were indeed slight, but the differences that did exist showed greater achievement during the 1970-71 year than during the 1969-70 year. On three of the five tests (and the composite score), larger percentages of students made gains during the 1970-71 school year. These gains in performance were reading - 10 percent, language - 2 percent, arithmetic - 4 percent, and composite - 7 percent. There was no change in work-study skills gains; and in vocabulary, there was a one percent decrease in the number of students making gains.

John A. Connolly, Senior Research Scientist and educational psychologist for the American Institutes for Research, who spent a great deal of time working in Conwell during the course of the IMPACT program, also noted some apparent effects of IMPACT on both student attitude and achievement.

> Another major effect of the program is on student attitudes. Many children in urban schools are clearly disenchanted with the educational process and drop out of school either physically or mentally. Some of these children are seriously interested in the arts and actively participate in this program. An indirect approach to learning problems is often more effective than the repetitious use of methods which have already failed. We must change student attitudes before we can expect cognitive growth. The Arts IMPACT Program is changing student attitudes.

> A somewhat more complex outcome of the program is the effect on student learning. To what extent does participation in the program enhance learning in other subject matter areas? I believe the program does improve student learning in two ways. First, effective teaching in the arts requires some instruction in the basics (e.g., reading, writing, and arithmetic). The basics are taught as one part of the instruction in the arts. Second, the result of the factors described above is the students and teachers are more highly motivated in the traditional classroom. In sum, instruction in the arts can contribute to every facet of learning in the school.

In addition to observations by Dr. Connolly, the Conwell teachers, and the evaluation team regarding the positive effects of IMPACT on student attitudes toward school, students' responses to a School Activities Inventory also provided evidence of their positive attitudes toward school and arts activities. This measure, administered to fifth and sixth grade students, listed activities in which students sometimes participate at school, and asked the students (1) whether they had engaged in such activity recently, and (2) whether they would like to spend more, less, or about the same amount of time in each activity. The administration and scoring procedures took into account activities in which students had not been recently engaged, but in which students would like to be engaged. Indices of academic and artistic interests were computed. While there were no normative data with which to compare the responses of the Conwell students, a figure of .50 was assumed to be an indication of neutral interest.

At the close of the 1970-71 school year, the mean academic index for Conwell students was .62; the mean artistic index was .60. The respective indices at the close of the 1971-72 school year were .52

and .65. While the academic index dropped, the artistic index raised. Although caution must be used in interpreting such data, it is apparent that Conwell students display an average or about average interest in both academic and artistic activities at school. A parallel measure of non-school academic, artistic, and recreational interests also revealed positive attitudes, i.e., indices above .50 for all areas during both years of the project. Recreational activities, as expected, yielded the highest indices, .76 and .64; artistic indices were .55 and .54 while the academic index was .51 for both years.

In summary, there is ample evidence to suggest that Project IMPACT had a positive effect on both teachers and students. Student attitudes toward school and the arts as well as their overall shcool achievement were enhanced. In addition, it is apparent that the Conwell staff has utilized the arts as media through which individual students' needs for self-fulfillment, accomplishment, and success have been attained.

CONCLUDING OBSERVATIONS

In retrospect, it is apparent that the Philadelphia Project IMPACT, as most developmental projects, encountered a number of difficulties, particularly in its early stages. It is possible that the result of having to overcome some of these difficulties made the project all the stronger, particularly with respect to increased faculty rapport and commitment to the project and the arts in general. Following is a summarization of observations regarding the limitations and outstanding features of the project. Included are some additional observations which have not been discussed thus far in this report, but which may be of interest to the reader.

Observations will be divided into two categories: (1) those factors which tended to limit the implementation or effectiveness of the project, and (2) those outstanding features of the project. A factor discussed under the limitations category also has had positive effects. Its inclusion under limitations indicates that, in the view of the evaluation team, the project could have been better facilitated if the limiting factor had not been operating.

The most serious limitation of the project was in inadequate initial planning for the project. Adequate lead-time was not available because of the lateness of funding. The entire Conwell faculty did not become actively involved in the project until well into the second summer. The initial planning did not include adequate input from the school principal. Another negative result of this inadequate planning was the communication gap between the original team of consultants and the Conwell faculty regarding the goals and needs of the project and the school. This gap served to impede progress during the entire first year of the project.

The change in project leadership, while ultimately enhancing the program, also delayed the establishing of a unified direction for the project. After the initial difficulties with outside consultants, it appeared that there was too great a tendency to rely on the school's own arts staff for quality control. The same can be said for the Artists-in-Schools portion of the program. While some aspects of the Artists-in-Schools programs were successful, it is apparent that, overall, the working relationships between the staff and the artists were less than desirable.

Along with the increased success of the program there tended to be a certain amount of "empire building" on the part of some of the arts resource teachers. Whether this was a matter of overzealousness in program building or a vying for position or favor in the eyes of the project and school administration is not clear to the evaluators. At any rate, there appeared to be a certain amount of competitiveness among arts specialists emerging, which if allowed to persist unbridled could be detrimental to the continued success of the project.

A final limitation, which in the eyes of many may be a strength rather than a limitation, is that, in the adopting of the IMPACT philosophy, there was perhaps not as dramatic a change as might be expected in the philosophy of the school. In spite of all the evidence that much change took place during the project, it was really an assimilation of IMPACT into Conwell, thus enhancing the on-going school program, rather than a dramatic change in philosophy. It is indeed fortunate that the goals of Conwell and IMPACT were so compatible. IMPACT made it possible to better attain the goals of the school.

The program had many outstanding features, but the ones cited below were, in the view of the evaluation team, most noteworthy.

The existing philosophy of the school was fertile ground upon which to plant Project IMPACT. "Humanization of the curriculum" was an actuality at Conwell, not merely a cliché. This was verified by all observers. The system of flexible, modular scheduling, coupled with the teachers' concern for students as individuals, provided an environment in which students could meet with success while at the same time developing a sense of self direction. As a result, individual students' self-image as well as their attitudes toward school were greatly improved. If, as Jencks and Bane stated in the premier edition of the Saturday Review of Education, the ". . . primary basis for evaluating a school should be whether the students and teachers find it a satisfying place to be," then the Conwell Project IMPACT can be adjudged as an overwhelming success. Both students' and teachers' attitudes toward the school, the project, and the arts are highly positive.

Another outstanding feature of the project was the summer 1971 inservice workshop. All teachers espoused this view. In addition to providing the faculty with a rich variety of arts experiences, it provided them with opportunities to work together informally in small groups on non-threatening projects--the arts. This provided a way for teachers to really get acquainted, thus developing a faculty rapport and greatly improved inter-team communications and planning which carried through the school year. Along with the positive interpersonal relationships developed, this workshop had much to do with fostering teachers' commitment to the arts as a primary basis for meeting the overall goals of the school.

The strong leadership provided by the project director and building coordinator during the final year and a half of the project also was outstanding.

While many other aspects of the program might be considered outstanding, those mentioned above, while interrelated, encompass the most important. In conclusion, it is the opinion of the evaluation team that the Conwell Project IMPACT is indeed a program worthy of emulation by others.

PART VI: TROY PROJECT

SETTING

OBJECTIVES

ORGANIZATION AND ADMINISTRATION OF THE PROJECT

STRATEGIES FOR CHANGE AND EXPECTANCIES

EVIDENCE OF CHANGE

CONCLUDING OBSERVATIONS

SETTING

Although generally referred to as the "Troy Project," IMPACT in Alabama was a consortium of three independent school districts--Troy City Schools, Union Springs Elementary School in Bullock County, and the Goshen Schools in Pike County. Troy City is in the approximate geographic center of Pike County and is constituted as a separate school district from the remainder of the Pike County Schools. Goshen, located in the southwest corner of Pike County, is one of the several rural schools in the county system. The third school site, Union Springs Elementary School, is a small primary school located approximately 40 miles northeast of Troy in Bullock County.

Troy City is the seat of the Pike County government, located approximately 50 miles southeast of Montgomery. The population of Troy City including the enrollment at Troy State University is approximately 14,000. Figures compiled by the Troy Chamber of Commerce indicate that approximately 60% of the city's population has an income of less than $4,000. The median number of years of education for non-White adults in Troy is 5.1 years and for White adults it is 9.5 years. The median family income is approximately $5,500. The entire area has limited cultural opportunity and resources. The Troy State University, with an enrollment of approximately 3,500 students, has been the principal, and for many years the only, higher educational and cultural influence in the area.

Aside from the city of Troy itself, the area is almost entirely rural. According to the U. S. Census figures, approximately half of the people live on farms and another ten or eleven percent live in communities of less than 2,500. Surveys of local school systems show that approximately half of all the children of school age come from families who earn less than $2,000 a year. Southeastern Alabama is probably the poorest part of the state--a state which has traditionally been at the bottom of national rankings with regard to expenditures for education.

At the time the project was begun, the entire state of Alabama was under a court order to enforce desegregation. The first year of the project was coincidental with the first enforced desegregation in both Pike and Bullock counties. As a result of the enforced desegregation, several private schools (academies) emerged, completely changing the character of a number of public elementary schools. Such schools as the one in Union Springs, described in the year previous to the desegregation order as "a predominantly White school with approximately 20% of the enrollment being Negro students" were immediately transformed to schools where less than 10% of the population was White. This report, of course, does not intend to delve into the integration issue except to point out to the reader that all schools at this project site were going through the agonies of desegregation during the initial year of the project.

As is true of many rural areas, north and south, the political climate of Pike and Bullock Counties would have to be described as conservative. Throughout Alabama, however, the educational system is very much dominated by the influence of state-level politics. All major educational appointments in Alabama are subject to approval by the Governor's staff and in many instances appear to be made upon the basis of political, rather than educational, reasons. In Alabama, school boards are also appointed by local political bodies and are, therefore, subject to partisan influence. Whether such political influence is to the advantage or disadvantage of a particular school system depends upon the local dynamics of the community involved. Whether for good or for bad, there is no question that public schools in the state of Alabama are highly subject to political influence.

The social and psychological climate of the communities involved in the project would have to be described as highly inbred. In such settings the success of an educational program is largely dependent upon who one knows and his ability to get along with persons who are in positions of control and power. It is a tightly regulated society where control rests in the hands of a relatively small group of persons who can, if they wish, dictate policies on virtually any subject. One runs counter to these power figures at his own peril. There is little openness in the social context in which these three projects were started and the tacit acceptance by most project personnel that there was little that could be done to change the existing social dynamics.

Prior to the beginning of IMPACT, the project schools ran very traditional programs with little evidence of newer curriculum ideas and staffing plans. Basic programs were academically oriented. Most teachers and administrators were trained within the State of Alabama and a great many had been trained at Troy State University. The amount of infusion of ideas on educational programming from the broader educational community appeared to have been minimal. There were no music or art teachers at the two rural schools and no arts program; there was, however, a traditional program in Troy with a few art and music teachers.

The physical facilities in which the project was based varied from a brand new junior high school to buildings which should have been condemned. In all cases, supplies and materials were in short supply.

As was true of the facilities, the staff varied widely in its ability, ranging from some very excellent teachers, as good as one would find anywhere, to very mediocre faculty members. With minor exceptions, most of these persons selected for the project had little or no training in the arts and in several instances very little incentive to explore the place the arts might have in their teaching behaviors.

OBJECTIVES

The proposal which was submitted for Project IMPACT was originally prepared for another arts oriented program. When funds were made available from EPDA for IMPACT, this proposal was modified and incorporated into the general guidelines of the broader IMPACT Project.

Specifically the proposal indicated that this project was to be a combined effort of three school systems: Troy City Schools, Pike County Schools, and the Bullock County Schools. The proposal included the following statement summarizing the goals of the project:

> The systems acting as a consortium plan to conduct a two-year program involving a study of existing curricular models in the arts in general education and humane curriculum, conduct institutes for the training of elementary teachers and develop, apply, and test curricular materials designed to infuse the arts into all areas of the school curriculum.

The general statement of purpose describes a very ambitious undertaking. On Page 10 of the proposal, the purpose is further detailed in the following statement:

> It is, therefore proposed that an effort be made to test the feasibility of developing a humane arts-in-general-education curriculum for grades 1 through 8 in an urban-rural school setting, which principally serves low socio-economic White and Black populations. The project will be conducted by three independent, but continguously located school systems in southeastern Alabama with assistance from the instructional staff of the Alabama State Department of Education. The three systems include one relatively sophisticated small city system in a university community and two smaller rural county school systems involving varied administrative units and differing school populations.

> The rationale for use of a consortium of three independent school systems stems from the reality that no one of these school systems could by itself accomplish such a broad program. It is recognized, however that through a joint effort to combine facilities, personnel, and financial resources, these districts with the assistance of experts from the State Department of Education, would be able to do so. It is furthermore advanced that school systems of the type involved in this project form the largest single type of U. S. school systems and the one least likely to have the arts personnel resources necessary to develop such programs.

The proposal goes on to discuss under the heading of Objectives that the specific objectives of the project will be set by a planning group composed of representatives from the three participating school systems, the Alabama State Department of Education, and the consultants and staff of the project. The following general objectives were included in the proposal.

1. To demonstrate the feasibility of developing a humane curriculum for grades K-8, in the three participating systems, utilizing the arts content areas of music, art, dance, and drama as the principal instrument for change in the present curricula.
2. To develop arts units which could be applied to a variety of school administrative units, e.g., one room or two rooms, large consolidated elementary and middle schools.
3. To retrain and reorient elementary classroom teachers and middle school subject matter specialists from fields other than the arts in the possible applications of art content as a means of humanizing present subject content now offered in the schools.
4. To develop curriculum materials including units of work and teaching aids which may be applied by teachers in the system who have not had the benefit of a specialized training provided by the project.
5. To evaluate, and if necessary revise on a continuing basis, the arts units developed and in general appraise the overall effectiveness of the program as it relates to the needs of children and youth enrolled in these school systems.

ORGANIZATION AND ADMINISTRATION OF THE PROJECT

The proposal specified that a group of thirty elementary and middle school teachers and administrators would be retrained and reoriented. The distribution of the 30 teachers from among the three school systems was to be 15 from Troy, 10 from Goshen, and 5 from Union Springs. Troy City School was to be the fiscal agent for the grant administration and each district was intended to provide funds for supplies and materials for student instruction in the arts. Materials for the inservice activities with teachers were to be purchased with grant funds.

The grant was also intended to support the released time of teachers required for inservice activities, the full salaries of the three resource teachers, the salary of a full-time director, honoraria for outside consultants and administrative expenses such as travel, communications, etc.

An advisory committee representing the three participating school systems was to be named to assist in policy formulation and supervision of the project and supportive relations with the State Department of Education. The State Arts Council and Troy State University were to be involved in the project planning and operation as well.

On paper the proposal appeared to be well planned to take advantage of all supporting resources to accomplish its ambitious objectives.

Unfortunately, as soon as the grant became operational the problems began. A project director was named who had neither background in the arts nor in elementary education. Two special teachers, one in music and one in the visual arts, were transferred from regular classroom assignments to positions as project resource teachers. Although each was competent in his (or her) subject, neither had any experience in organizing inservice programs for teachers. A third resource teacher, similarly inexperienced in inservice work, was employed to provide experiences in both dance and drama. These four persons were asked to carry out Project IMPACT in Alabama.

Drawing on resources at Troy State, the State Department of Education, and the Alabama Arts Council, the project director, and the three resource teachers planned the first summer workshop for project teachers.

The project teachers were selected by the three participating districts from among those persons who had not already made other summer plans. In some instances teachers from rather improbable fields (vocational agriculture) were recruited to fill the proposed quota of 30 teachers.

At this point one of the three cooperating superintendents accepted another position and the principal from the Goshen school was named to succeed the departing superintendent. The replacement named to the Goshen School had no orientation to the arts or to Project IMPACT.

The Advisory Committee was never reconvened and the initial support from faculty members at Troy State was allowed to deteriorate. The two "outlying" superintendents were not consulted about the management of the project, nor did they indicate any interest in becoming directly involved. The administration of the project became increasingly insular with all budgetary and policy decisions residing in the hands of the Troy superintendent. Such involvement as was obtained from the State Department, the State Arts Council, and the University was arranged personally by the three resource teachers without administrative assistance.

At about the middle of the first year of the project the original project director and the Troy superintendent agreed that it would be in their mutual interest if the director were to leave the project. A member of the superintendent's staff was appointed to assume the duties of project director.

It is difficult to describe the inward spiraling of the management of the project in neutral terms since it was in such clear contrast with the idea of a consortium. Furthermore, each of the individuals involved (or uninvolved) was a responsible professional person doing his job the way he perceived it. Whether one chooses to see the situation as one of assumption of control by one administrator or abdication of responsibility by other administrators, the net effect was the same. The proposed consortium, originally conceived of as Pike, Bullock, and Troy, never became a reality; the Goshen and Union Springs schools became satellites to the Troy City schools in this project.

At the building level there was a wide range of administrative leadership provided by principals ranging from complete commitment and dedication to the project at Union Springs to complete antipathy toward the project at Troy City and Goshen. At the end of the first year of the project the principal at Goshen was replaced. In the second year the resource teachers reported that the administrative support of Project IMPACT in Goshen was substantially improved. By this time, however, the pattern of IMPACT at Goshen was set, and there was very little opportunity for the new principal and the resource teachers to counter the very bad start the project received there.

In Troy City, the junior high school principal was an unenthusiastic supporter of Project IMPACT, allowing individual teachers to "do their own thing," but providing very little administrative encouragement. Although the principal's indifference to the project was obvious from the start, little effort was made to encourage him to assume a more positive attitude toward the project in Troy Junior High. For the second year of the project, a second building in Troy City, Elm Street Elementary School, was involved in the project and the principal of that building, although generally supportive of the project, never really, fully implemented the IMPACT philosophy.

The only principal in the project who really seemed to have caught the potentialities of IMPACT and became fully committed was Sara Ogletree, in Union Springs. Although only a few years from retirement, Mrs. Ogletree is one of those unique individuals who is young of heart and really dedicated to the children who are under her charge. Not only was she the most successful of the principals in encouraging the growth of Project IMPACT in her school, but she did so while wrestling with a very difficult integration and staffing problem created by the court order mandating integration in Bullock County.

These observations are not meant to be critical of any of the individuals who bore the responsibility for the project; they do, however, suggest that generally the school administrators involved did not realize its potential. In fairness, it should be said that each of these individuals came out of a milieu where the arts were largely incidental in their own lives. It is not surprising, therefore, that they would not recognize the potential that the arts might have in the lives and education of others. The point to be made is that a certain level of understanding and receptiveness to the arts must be available in a community or in the leadership of an educational system before a project like IMPACT can have any reasonable chance of success. At least there must be an openness or willingness on the part of the school and its leadership to give the ideas a fair chance. It is the opinion of the evaluation team that, in Troy, this openness and willingness was never really present and that the primary attraction of the project was the availability of Federal funds. Further, the evaluators believe that a project for the retraining of teachers should not be funded without a clearly indicated commitment by school administrators to the goals of the retraining project.

STRATEGIES FOR CHANGE AND EXPECTANCIES

As has already been mentioned, because of the ineffective role (permitted or assumed) by the initial project director in planning and carrying out change within the school, it was difficult to detect any overall strategy which either he or his successor might have had in mind. The directors turned over virtually all responsibility for the inservice program to the arts resource teachers or consultants. If the directors had any strategy it was to attempt to facilitate the administrative arrangements necessary to carry out the consultants' inservice program plans. In point of fact, however, the inservice activities for teachers and the summer workshops were planned by the consultants with virtually no help from the directors.

The overall strategy of the consultants was to work together as a team in an attempt to integrate the various arts. The team would travel to one of the participating schools and work with individual teachers or groups of teachers on problems which the teachers and the arts team felt were of mutual concern. Because none of the consultants had had experience planning inservice activities for teachers, the inservice workshops during the first year were less effective than they might have been. As the resource team gathered more experience and recognized the problems that they were having, they gradually evolved a strategy for working with teachers which proved much more effective. The resource team spent large amounts of time working with an individual teacher's class demonstrating how various arts activities could be carried out in the classroom. During the second year of the project, somewhat more attention was given to curriculum planning and several workshops were held during which the IMPACT teachers worked on curriculum plans for arts activities with their own students.

The program at Union Springs, where the principal provided strong administrative leadership and encouragement for teachers to participate in IMPACT activities, provided an example of a successful school program which confirms the key role of the principal in insuring that a project like IMPACT can be successful even when faced with other almost insurmountable difficulties such as lack of staff, facilities, and time. The problems at Union Springs were at least as severe as, and in some respects more difficult, than those faced by any other school in the Alabama project. In spite of these handicaps, the project at Union Springs was an unqualified success. This demonstrates that facilities, financial resources, and even inadequately prepared personnel are not the key variables in determining whether or not a project will be successful. It is quite clear from the experience at Union Springs that the key to the success of a project rests to a large extent in the hands of the support given by the building principal.

It would have to be said that in most instances the IMPACT teachers who were expected to be change agents within their school were not well prepared to assume this responsibility, and in many instances petty rivalries and jealousies developed between IMPACT and non-IMPACT teachers. These frictions undercut the multiplicative effect which was intended by training a nucleus of IMPACT teachers who would then disseminate to their colleagues ideas and activities which they had gained in inservice work. In large part, such rivalries and petty jealousies were allowed to flourish because of the inattention and lack of administrative leadership at the building level. Again, the one instance where IMPACT and non-IMPACT teachers worked effectively together was the school at Union Springs. In all of the other sites teachers worked as individuals, individually profiting from the inservice activities provided by the resource teachers, but being largely ineffective as change agents with the other teachers in their schools. The model of using some teachers as change agents to influence the behavior of other teachers not part of Project IMPACT has worked well in other IMPACT settings, but in general did not succeed in Troy or Goshen.

The Role of the Arts Resource Teachers in the Project

Three arts resource teachers were employed to serve the three project sites. Both Mrs. Wagoner and Mr. Spann were teachers in the Troy City system, Mrs. Wagoner in the area of the visual arts and Mr. Spann in the area of music. Mr. Goss, brought into the project to develop the programs in drama and dance, was completing his degree program at Troy State University (having had one year of teaching experience in the county schools prior to returning to Troy State).

All three of these specialists were assigned to the project after the initial dimensions of the proposal had been drawn. These three art specialists, working with faculty members from Troy State University, began on the first of June 1970, to pull together plans for the summer workshop to be conducted in August.

In spite of the lack of any specific background in planning inservice activities for teachers, these three arts specialists grew to meet the challenge which the project presented to them. In particular, they were able to establish extremely good rapport with the IMPACT teachers and were greeted enthusiastically by teachers and students alike whenever they enter the classrooms. Without question they were the cement which held this project together. In the opinion of the evaluation team, these three persons made tremendous personal growth, particularly considering that just the year before, they had come from classroom teaching backgrounds--or in one case, student teaching--and had no prior experience with the inservice preparation of teachers in the arts.

In retrospect, because of the very meager arts programs at Troy, Goshen, and Union Springs prior to the establishment of this project, it may have been an advantage to choose as arts specialists teachers who were already within the system and knew many of the realities and constraints with which they would have to deal. These specialists probably were able to move more effectively during those critical early stages to establish the confidence and rapport with teachers than would have been the case with someone not as familiar with the public schools in those two counties but who may have had more depth of training in the arts or inservice experience with teachers. The arts specialists appeared to take advantage of most of the opportunities available for their own growth made possible by outside agencies such as the JDR 3rd Fund and the Artists-in-Schools programs underwritten by the National Endowment for the Arts and the U. S.

Office of Education and administered by the Alabama State Council on the Arts and Humanities. None of the specialists made any exaggerated claims about his or her own expertise to undertake a project such as this. All reports from teachers, however, indicate that the arts resource teachers have been very helpful in making suggestions and in developing ideas which they, the classroom teachers, could in turn use with their students. The great strength of the arts resource teachers has been in their complete dedication to the IMPACT Project and their untiring efforts to see the program succeed.

Visiting Artists and Artist-in-Residence

In addition to the arts resource teachers, the project had the services of a visual artist-in-residence and of several touring companies and artist-consultants.

The visiting artists and the artist-in-residence working in the schools was anew experience for all of the IMPACT teachers and for some of the artists. As a consequence, strategies for the use of these artists to augment the emerging program had to be slowly and, in some cases, painfully evolved as the artists worked. The main responsibility for the articulation of the artists with the ongoing program fell to the arts resource teachers. The meshing of the needs and interests of classroom teachers with the artistic talents and understandings of the artists led to many interesting and sometimes frustrating interactions. As the project evolved, however, the resource teachers grew in their understanding of the unique contribution of the visiting artist to children and teachers. In several instances they helped the artists see their roles more clearly.

In addition to the financial support of the program of visiting and resident artists, the Alabama State Council on the Arts and Humanities provided resources and obtained the services of a number of outside evaluators. In all cases the evaluators recognized the potential that an artist-in-residence or visiting artist might have for teachers and students living in an artistically deprived area. In each case the consultant evaluators were enthusiastically supportive of the caliber of the artists who were brought into the schools but were also very much aware of the limitations which constrained the effectiveness of the artists-in-residence program. All agreed that the most significant changes had taken place at the Union Springs Elementary School and generally credited the principal, Sara Ogletree, with setting the conditions for the success of the artist-in-residence program. In the other project schools, evaluators recognized differences in responses between IMPACT and non-IMPACT classes and the results were less uniform, varying according to the enthusiasm and commitment of the individual teacher to IMPACT and his (or her) willingness to carry over ideas from the artist into the regular school program.

The visual arts resource teacher in her final evaluation of the artist-in-residence program lists eight primary objectives for the visual artist-in-residence. It was her judgment, as well as the judgment of the evaluation team, that Mr. Larry Godwin did meet all of the eight objectives set out for him and that conflicts in expectations encountered in the first year of the project were greatly minimized during the second year. It was apparent in talking with the artist and with the visual arts resource teacher that a model for working in the schools had evolved and that by the end of the project both the artist and the resource teacher had a much clearer idea of how the performing artist could be incorporated and integrated into the regular school program.

The evaluation made by Mr. Ronald Godwin, visiting consulting artist, is much more critical of the use made of the visual artist in the program. Mr. Godwin feels the project had only limited success in bringing the arts and humanities to the children in this part of the country. Although supportive of the visual artist-in-residence, Larry Godwin, it was his opinion that Larry accomplished his efforts in the face of administrative abandonment and was successful only because he went ahead in spite of administrative resistence. Mr. Ronald Godwin felt that only through a sustained effort of a long-term residency could the artist-in-residence really provide significant input to the children. He described the other visiting groups as "traveling entertainment troops," and felt that they had had so little contact with children that they had failed to generate a positive and lasting response. Incorrectly, Mr. Godwin lays this blame at the door of the administration, apparently not realizing that the time schedules for the visiting artists were not within the jurisdiction of the local administration. He does, however, in the opinion of the evaluation team, correctly point out that the "administration doesn't seem to know where or what the main thrust of the program should be, and also the local school leaders are not really excited about it themselves." He goes on to recommend that if a project like

IMPACT is to be successful in the future "a way must be found to break the local school administrative structure so that the administration can truly see the value of the arts and humanities for their school systems."

Mr. Ronald Godwin is a very strong advocate of the importance of involving children in the creative process and recommends that such projects should allow students to work in small groups with the artist.

In a very thorough and extensive evaluation of the visual artist-in-residence program, Jessie Butler Jones, a staff member of the Alabama State Department of Education, describes the results of her interviews with students, teachers, and IMPACT staff members concerning the effectiveness of Mr. Larry Godwin.

> Strengths of the Artist-in-Residence Program lie in seven areas. That the program does exist in reality is probably the most significant; second to it is that the program has been successful enough that its continuation is desired by many groups. It is certainly remarkable when a hometown (or local area) professional artist is identified for the artist role and that in the end it can be said, "He achieved his goals." The artist was able to produce contemporary works, common to his style, on education sites and to a great degree feel that they were accepted, understood, and appreciated. From all accounts, it was reported that the artist related to teachers and students most effectively and that wherever participation occurred there was excitement and intense involvement. Much credit must be given to a community that supports school activities. It appears that when services were sought, they were received.
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> Weaknesses presented themselves in four areas. Program mechanics held the knotty problem of dividing calendar time (an administrative decision) between systems. The calendar year time allotment for each site was not placed to the best advantage for all concerned. It also lacked equalization. More detailed planning and scheduling of the artist's on site activities appear to have been a great need for many. Consideration for the artist as to mileage expense in commuting to three separate systems of the distance

> involved and to other expected engagements should have been given closer study.
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> The second weakness can be placed in the area of program relationships. Much constructive work can be applied in continued artist-principal contacts following initial agreements; artist-faculty-student planning, artist-faculty-student briefings and perhaps critique of artist's products. None should have been found unaware; more should have been involved. Due to situations already described, gaps can be identified in communication existing to some degree at all levels in each location. It is difficult to separate the other needs from this one. To maintain a highly successful program, a good communications system must be in operation continuously. This, in turn, can be affected positively by skillful coordination. The coordinator's skills have been progressively sharpened during the program year. It must be recognized though that a coordinator can only work effectively to the point that an administration undergirds. There were indications that this security was not always sensed, even if it existed.
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> Finally, it is suggested that a careful study be made of the various data included in this complete evaluation on the part of those individuals who will directly or indirectly be associated with other or extended artist-in-residence programs. By doing so many pitfalls can be avoided and hopefully future documentations can record additional successes for experimental programs of this nature.

The Camerata Trio was made available to the schools through the Alabama State Council on the Arts and Humanities and the Affiliate Artists by funds from the National Endowment for the Arts. The Trio spent a period of residence in the Troy Project, both the first and second years. As was true for all visiting artists, the music program did not have clearly formulated objectives for the first year of the project. They had not worked in a school situation of this type before and did not know what to expect. As a result, the group was somewhat less effective than it might have been, concentrating on large-group demonstrations and public performance. During the second year, the music coordinator, Mr. Spann, realizing that the key to success of the artist-in-the-school program was articulation with the classroom teachers, was much more effective in helping the Trio tie their activities into the on-going work in the classroom. They also attended the second inservice workshop and got to know the teachers and their programs. Prior to each visit the coordinator checked with the teachers to be sure what particular units were under study so that the Trio could prepare itself to tie its presentations to the classroom activities already under way. Teachers varied widely, however, in their interaction with, and use of, the Trio Some teachers participated not at all, while others worked actively with the Trio members to involve all students in their classes. Teachers who had been in the project two years agreed that the second-year strategy of having the artists work with smaller groups and make individual visits to the classrooms was more effective than the large-group demonstrations used the first year. IMPACT teachers who requested certain types of presentations reported that the artists did do a good job and showed evidence that they had been well prepared to assist them. Other teachers, however, gave the Trio members too little to work from, and as a result, their students achieved less benefit from the presence of the artists.

The overall objectives for the Trio were outlined for the second year by Mr. Jerry Spann, and as was true of the visual artists, those teachers who were prepared to use the skills which the artists were able to bring, found that the Trio provided a valuable adjunct to their regular classroom instruction. Those teachers who had little idea what the role of the performing musician might be in helping them supplement their classroom instruction understandably found little benefit from the presence of the Trio.

Several teachers made the constructive suggestion that it would have been well if, for the second year of the project, another group of performers had been brought to the school, particularly a group who could introduce the children to other-than-classical musical forms and styles particularly those more familiar to the students' backgrounds and interests, e.g., pop, rock, and country and western. There was, however, evidence of both the Trio's and the coordinator's growth in their respective abilities to relate to regular classroom situations, and the second year's planning and implementation was substantially more effective than that seen during the first year of the project. They also utilized more contemporary music, but not necessarily popular music.

In the area of dance, the Troy Project had the services of several visiting artists. Again through the Alabama State Countil for the Arts and Humanities and the National Endowment for the Arts, the Murray Louis Dance Company spent a period in residence during each of the two years of the project. The first year of the project the activities of the dance company were supported by the visiting teacher, Virginia Tanner. Mrs. Tanner represents a point of view regarding children's dance which seemed particularly suitable for the Troy Project teachers during the first year. A more complete report of Mrs. Tanner's involvement in the Troy Project appears in the interim report.

For the second year of the project, Mr. Goss, dance and drama resource teacher, used the services of a different visiting teacher, Shirley Ririe. Although Mrs. Ririe's approach to children's dance is rather different from Mrs. Tanner's, Mrs. Ririe's presentations and demonstrations were evaluated by all teachers as an unqualified success. Mrs. Ririe apparently gave considerable emphasis to the teachers' involvement with the program and they found her a very exciting artist-teacher. The project teachers reported that she had excellent rapport with the children and was extremely effective in getting them involved.

Because the IMPACT team had only one member who was responsible for both the areas of drama and dance, it was not possible for him to bring the teachers as far along as would be desired in order to get the maximum benefit from the visit of a visiting teacher like Mrs. Ririe or a performing company like Mr. Louis's. Although the recommendation had been made at the end of the first year of the project by the evaluation team that the joint responsibility for drama and dance be separated, no effort was made to find a fourth consultant and the project continued to suffer from the inability of one person, committed as he was, to these two areas of the arts. Most teachers felt that the visit of the Murray Louis Dance Company was a high point in the project each year; however, the teachers started at such a very low level of understanding, they would have, undoubtedly, benefited from more basic work in this art form.

Based on several visits, Lydia Joel, dance consultant to the evaluation team, points out how very impressed she was with the growth made by individual teachers in each school. Documenting her assessment were reports from teachers such as:

> I'll never be able to go back to the old ways. In the creative dancing I've learned many things that I've enjoyed; some of these things I didn't know I could do.

In addition to her interviews with individual teachers, Lydia Joel's report goes on to describe in detail her perceptions of the visits of Virginia Tanner, Murray Louis, and Shirley Ririe. In the evaluator's opinion, Virginia Tanner was particularly suited to Troy's introduction to dance because her approach was

> . . . polite, somewhat literal and yet intense. It was particularly fine for the lower grades at Union Springs and Troy where it was apparent almost immediately that she could get great results from the K to 4 students in even one class.

Lydia Joel cites a number of specific comments from teachers which indicate that they were able to put Mrs. Tanner's lessons into a variety of teaching activities.

The report goes on to point out specific problems encountered during the Murray Louis Company's first residency in the Troy Project, some of which had to do with the inexperience of the company in working with children and some had to do with logistical problems created by an inflexible building principal. Lydia Joel felt, however, that Mrs. Tanner's work had prepared the students for the Louis Company's residency and felt that there were individual moments during this first year of residency which were "truly inspired." Although all teachers, according to Lydia Joel, recognized the superb talent of Murray Louis, many of them found it difficult to relate his teaching to the regular, on-going programs. Bridging this gap was apparently one of the strengths of the approach used by Virginia Tanner.

The Joel report is full of instances where individual teachers have shown or reported an understanding of the place of movement in the lives of children. According to the report, one of the turning points in the area of movement occurred when Shirley Ririe was in residence during the second year of the project. Her comments about Mrs. Ririe's instruction and manner of working with children indicates Mrs. Ririe is a truly inspired teacher:

> The Troy program has had three of the finest teachers of creative dance in the world--Virginia Tanner, Murray Louis, and Shirley Ririe--and their different approaches. Backed by Bob Goss, who proved to be gratifyingly able to absorb what he learned and pass it on, great strides have been made.

Ms. Joel goes on to conclude her report by saying it is unfortunate that Mr. Goss will not be with the project for the coming year and wonders about the future of the dance program without the encouragement and leadership provided by Mr. Goss. A similar kind of question has been raised by a number of individuals about the long term effects of having a project like IMPACT in a school system for a period of only two years. Undoubtedly, a number of the teachers have been changed, and as they have indicated, will never be able to go back to more stilted, traditional ways of teaching school. Other teachers, unfortunately, have only begun to get a glimmer of what is possible in an arts-oriented program and will, unfortunately, not have the continuing support and encouragement which is necessary to allow a new strategy for working with children evolve and mature.

Because of the dearth of opportunities for parents and children in the Troy area to have any contact with professional artists, the Troy project was, indeed, fortunate to have received grants through the National Endowment for the Arts and the Alabama Arts Council to bring several practicing artists to the project schools. As was pointed out in the interim report, neither the project personnel nor the resource teachers had any clear concept at the beginning of the project of the role to be performed by the artists-in-the-school program. As a consequence, the effectiveness of the various artists was uneven and less than might have been the case if either the IMPACT personnel or the artists had come to this project with a better understanding of what their role and relationship to the project might be. In all cases the artist-in-residence program did provide some opportunity for the students and parents to see high-level artistic performances and creations and to have some firsthand contact with the artists themselves. Inevitably the presence of the artists in the schools had a motivating effect serving as a catalyst which brought additional meaning to the workshop activities and in-school experiences which the project was intended to promote. Only at Union Springs, however, was anything like the full potential of the artists-in-residence program as a contributing element of Project IMPACT fully realized. At the other sites the presence of the artists-in-residence had only limited effects, largely dependent upon the ability of the individual teacher to build bridges between the learning experiences which were provided by the artist-in-residence and the regular IMPACT Program. In too many instances, however, there was no real attempt by the classroom teachers to integrate the input from the artists-in-residence into the remainder of their regular program.

EVIDENCE OF CHANGE

The introduction to this report described the several sources and types of data gathered in an attempt to assess the outcomes of each IMPACT Project. Recalling them briefly, the data were obtained from: the community, including parents; from project personnel, including administrators, resource teachers, and inservice teachers; and outside experts, including special consultants.

The original goals for all of the IMPACT Projects are also outlined in the introduction. Paraphrased, they were to (1) bring the arts into parity with other subjects by changing administrative climate and programming, (2) develop programs of high artistic quality, (3) conduct inservice activities, (4) infuse the arts into all areas of the curriculum, and (5) enhance the art experiences of children through the use of artists and performers.

Beginning with the broad objectives for the overall project, the Alabama group defined a somewhat more specific set of outcomes which approximately paralleled the overall objectives but with considerably narrower focus. Again abbreviated, the Alabama objectives were to (1) demonstrate that a humane curriculum could be developed through the arts, (2) develop art units, (3) retrain and reorient a group of teachers, (4) develop materials for teachers who were not retrained, and (5) evaluate the effectiveness of the materials and program.

Because the two sets of objectives are not completely congruent, except by inference, the evaluators faced something of a dilemma--

should the project be evaluated against the overall objectives or should it be evaluated against the local objectives accepted by the funding agency? The resolution of this dilemma by the evaluation team was to recast both sets of objectives in terms of observable changes which could be attributed to the existence of the project in the three schools. The remainder of this section of the report is organized around the evidences of change as obtained from the several data sources described in the Evaluation Model.

Reports from the Arts Resource Teachers

Each of the resource teachers made extensive comments about strengths, weaknesses, and recommendations for the project. The resource teacher comments have been divided into several categories: teachers, administration of the project, effects on children, and relationships within the resource team.

All three resource teachers indicated that the classroom teachers involved in the program experienced major growth as a result of having been involved with IMPACT. They were, however, quick to point out that teachers varied considerably in the amount of progress that they had made. Some teachers moved a considerable distance in their instruction, whereas other teachers were still very uncertain and hesitant and had made only a modest amount of growth. The resource teachers felt that a number of the classroom teachers had gained self-confidence and self-direction. They had discovered their own personal creative potential as teachers. A number of units incorporating the arts into regular classroom activities in social studies and language arts were developed.

Several teachers were reported to have changed their entire approach to teaching, making it much more humane and child-centered.

The primary weakness in the area of teacher retraining mentioned by the resource teachers was the lack of effective sharing techniques whereby those teachers who were involved in the inservice activities of IMPACT could bring their insights back to be shared with their non-IMPACT colleagues. A major recommendation made with regard to strategy changes in dealing with teachers focused on the importance of developing definite guidelines concerning the responsibility of the classroom teacher to carry over ideas presented to them in inservice activities without the resource teacher being present. In many instances the classroom teacher remained almost entirely dependent upon the resource teacher to carry the burden of the IMPACT activities within their classroom. Other teachers regarded the resource teachers as sources of ideas and plans which the classroom teacher could develop in their own classrooms. Because the resource teachers were initially so ill-prepared for assuming the direction of the inservice activities the awareness of the importance of developing this point-of-view on the part of the retrained teachers was not initially apparent. In many cases, there was almost no spill-over from those teachers who were involved in IMPACT to teachers who were immediately adjacent but were not involved in the IMPACT training. It was the evaluator's opinion that a large share of the responsibility for not setting the stage with the IMPACT teachers rests with (1) the lack of administrative support at the building level, and (2) with the willingness of the project director to be sure that those teachers who were involved with IMPACT were, in fact, carrying out their responsibility for sharing ideas.

From the perspective of the evaluation team, the lack of teacher sharing was obvious from the beginning of the project. It was mentioned to the project director early during the first year. The problem was also mentioned by an evaluator to the principal at Troy and the principal at Goshen, both of whom recognized the existence of the problem, but neither of whom took any steps to alleviate the situation. There was no apparent strategy on the part of the resource teachers to promote a better interrelationship among IMPACT and non-IMPACT teachers. Although the director was obstensibly responsible for the project in all three systems, he was very reluctant to make the necessary contacts and exert the required pressure in order to make this aspect of the project successful in all three school sites.

It is interesting to note that none of the resource teachers made any comments regarding the strength of the administrative planning of the project. In private conversation, all resource teachers were very supportive of the assistance provided by Mrs. Sara Ogletree at Union Springs and from Mr. Larry Johnson, principal of Goshen School the second year of the project. In contrast, the resource teachers all commented that they were severely limited by the fact that neither of the project directors were arts oriented, and they never really provided the support which was intended when the project was conceived. The resource teachers also mentioned that there was little or no use made of the planning committee, which met during the time that the project was being conceived and was not convened again. The resource teachers also went on to point out that in order for a project like IMPACT to be successful, director and staff must be totally committed to the arts and that it is critical that in any future project a director be secured who is knowledgeable and committed to the underlying philosophy of the arts as an integral element of the school program.

The resource teachers also went on to point out that principals must be selected who understand the concept of the project and support it; they are the key to success.

In the various trips made by the evaluation team it was apparent that virtually all of the planning and implementation of the project was left to the resource teachers. The critical importance of the commitment of the building principal was also mentioned numerous times during visits with no apparent effect on the administration of the project. Furthermore, in those semi-annual meetings where all five IMPACT directors met to discuss common problems, the importance of the principals' commitment to the project was repeatedly emphasized. There is, therefore, in the opinion of the evaluation team, serious question about the inattention given to this critical problem in the Troy Project.

The resource teachers went on to point out that although supplies were budgeted in the project for the Troy City, the proposal was written in such a way that Goshen and Union Springs were responsible for providing the supplies for the IMPACT teachers at those two sites.

Through the efforts of Mrs. Sara Ogletree supplies and materials were provided at the Union Springs site but the Goshen Project suffered seriously from the lack of adequate supplies and materials. This problem was pointed out to the first-year principal and to the project director early in the project and neither saw fit to go to the Pike County Superintendent and ask for the necessary supplies and materials.

The resource teachers also pointed out that the shortness of time between the approval of the grant and the beginning of the first summer workshop caused a number of persons to be drafted as IMPACT teachers who really had little, or no, interest in the project. At the end of the first year of the project, several replacements were made. Hence, in the second year of the project there were a number of teachers who were just beginning with the project. The resource teachers also pointed out that there was very little attempt to keep the community informed of the nature of Project IMPACT, except, again, at Union Springs.

Resource teachers made a number of additional recommendations concerning administrative changes which would be necessary for the success of the project. One which the evaluation team feels is critical is to free the resource teachers to concentrate on their task of working with the classroom teachers and place more of the burden for logistical support and planning in the hands of the director where it rightfully belongs. Resource teachers also point out that any project such as IMPACT should require on the part of the school systems participating, more than a two-year commitment and some evidence of local willingness to support the project after the Federal funds have been discontinued.

Resource teachers' comments with regard to changes in the classroom climate and changes on the part of individual students indicated that at least in one instance the school environment had substantially changed from a sterile atmosphere to one of "sounds, movement, and color." School attendance had increased and the students had become happier and more interested in the entire school program. This aspect will be further documented in the section dealing with teacher comments.

Each of the resource teachers made a number of comments about the interaction of the resource team. All three individuals commented that the arts resource team worked very well together and all indicated that they had a very good working relationship with the project teachers. The resource team also felt that the summer institutes were well planned and executed and the evidence obtained from the evaluation team supports this perception.

The resource teachers also point out that their first attempts at inservice activities during the first year of the project were largely unsuccessful dur to their inexperience in working with inservice activities, poor planning, and scheduling on their part. They went on to point out that because they were expected to work in several different school systems there really was not enough time to reach all of the teachers in the way that they hoped.

The final comment of the resource team concerning their own activities refers back to the previously mentioned problem of the lack of assistance from the project director. It was the evaluation team's observation that the resource teachers were not only expected to provide the inservice activities for teachers but were also expected to arrange all of the logistical support and coordinate the artists-in-residence programs. In the opinion of the evaluation team, this is an unreasonable expectation and that the time of the resource teachers would have been severely taxed if they had no other responsibilities than to work with the thirty Arts IMPACT teachers and had no administrative responsibilities.

In spite of their frustrations, the resource teachers left no doubt in their reports that they felt that the project had achieved some notable successes with individual teachers in all sites and with a great number at the one site, Union Springs. From the evaluation team's perspective, it is indeed true that the Union Springs site was an unqualified success and that individual teachers at Goshen and Troy City were changed by the presence of Project IMPACT. However, from the perspective of what might have been done, these modest successes pale. The unfortunate reality is that, with the few previously noted exceptions, administrative leadership of the project made little headway in solving the basic problems during the course of the project.

Evidence of Community Awareness of Project IMPACT

Near the end of the second year of the project the evaluation team developed a brief questionnaire to be distributed at each project site to parents and other members of the community. The evaluation team received just under a hundred questionnaires from parents and members of these three Alabama communities describing their knowledge of, and reactions to, IMPACT in their schools.

About four out of each five questionnaires indicated that the respondent was aware that Project IMPACT had been in their schools. The most typical source of information reported on the questionnaires was information brought home by the respondent's children or other children of the community. Eighty percent of the persons who reported that they had heard of IMPACT reported that they had received their information that way. Another 50 percent reported that they learned of Project IMPACT from the newspaper, and a smaller number (30 percent) reported that they had heard about Project IMPACT by word-of-mouth from other members of the community. Surprisingly, only 30 percent said that they had actually visited a project school and had observed IMPACT activities and only about one out of five respondents said they had attended a school or community meeting where IMPACT had been discussed.

When asked about the amount of information which those respondents who had heard of Project IMPACT had available, the predominant response was "Some." Forth-three percent of the parents indicated that they felt they had a "Moderate" amount of information about Project IMPACT. Only about a third of the parents said that they felt they were "Well Informed" about the project and an equal number said that they had "Very Little" information about Project IMPACT. It is apparent from the questionnaire responses that, aside from the reports of children and occasional articles in the newspaper, usually describing the presence of a visiting artist, very little attempt was made to keep the community in close contact with the project. Only about one out of five respondents indicated that they knew anything about the philosophy or goals of the project, the activities of teachers or the use of resources from the immediate community area.

When asked to describe some of the ways that the parents knew that their children had participated in Project IMPACT, forth-six of the ninety-seven respondents said that they didn't have any direct knowledge from the activities of their children that they were involved in a project like IMPACT. Among the responses that were provided there was a mixture of positive and negative reactions.

> I have observed Project IMPACT presentations in both county and city schools of Troy.
>
> My daughter has participated in a Project IMPACT presentation in her school.
>
> They brought home projects they have done.
>
> My daughter has had the privilege of being exposed to the artists in the field of dance, drama, and music; she has participated with all the above in Christmas shows and dance performances.

In addition to the positive reactions above, there were a number of qualified or negative reactions from parents.

> I don't know about this.
>
> As far as I know, my children have received no benefit from such a project.
>
> I know nothing about IMPACT or what it is.
>
> If the school which my children attend is an IMPACT school, I am not aware of it.
>
> Why do only some of the children get to participate in the program while others are left out altogether; don't all the children in the same school get to participate?

It was apparent from the free response comments of parents that the decision to involve only certain groups of children in Project IMPACT had not been fully explained to parents and that this decision created about as much hostility toward Project IMPACT in the minds of some parents as good-will had been created in the minds of others.

A similar balance of responses, positive and negative, was found when parents were asked if they could report any changes in behavior on the part of their children or other students in the school that they believed to be the result of Project IMPACT.

> The children learn and are exposed to many different things that, if we didn't have Project IMPACT, they would not have known.
>
> She seems to be more aware of her surroundings and sense of touch and movement, and the general awareness of the finer things in life.
>
> It has enhanced my child's ability to participate in different movements; his art creativity and his ability to express himself through different media that were presented through Project IMPACT.

Other parents were somewhat more negative.

> As I understand the program it is really for the culturally deprived and my child has been exposed to the various areas that the program presents; I do feel, from what I have been told, that many times the children that need the program most have not had the opportunity to participate.
>
> I find them trying to dance the so-called dance, and there is nothing that can be called dancing or moral about this type of dancing. To my knowledge these dances are done by groups trying to degrade the human races. It's bad when second grade pupils shake their bodies way too much.

Perhaps the key question in the parent-community survey asked whether or not, in the estimation of the respondent, a project like

IMPACT should be supported by local funds. About forty percent of the respondents said "yes" they felt the project should be supported, indicating that they felt it gave children materials to work with that they wouldn't otherwise have had and that they believed that Project IMPACT was deserving of local support. Another twenty-five percent said the project should not be supported by local funds, indicating that they should have been kept better informed about the program and all children should have had an equal opportunity to participate, or that there are other priorities in education that deserve local support such as, "physical education teachers in the elementary schools" or "more text books."

One particularly interesting comment was, "I think the school could put the money to much better use on other subjects that could affect the children's lives hereafter." It's obvious that this respondent felt that the arts did not fall within the category of ". . . affecting the children's lives hereafter."

Fully a third of the respondents indicated that they had no opinion about whether or not the project should be supported by local funds, bringing to sixty percent the number of respondents who indicated that they did not have an opinion or felt that Project IMPACT should not be supported with local funds.

It is difficult to interpret the efforts of this project to keep their communities involved as anything other than unsuccessful when after two years sixty percent of those persons who took the trouble to respond to the questionnaire indicated that they were still uncommitted or negative toward Project IMPACT.

Apparently one of the predominant negative features in the minds of many of the parents was the fact that Project IMPACT was only available to a select number of students even within the project schools. It is very difficult, from a public relations standpoint, to have two classes of citizenship within a single school. It is strongly recommended that in future planning of such projects all children within a given school should in some way be reached by the program if one is to avoid the resentment and hostility of parents of children who are not able to participate in the program.

There is, unfortunately, no simple way of describing the changes which have taken place in the three communities as a result of the presence of Project IMPACT. At a community level, it would be difficult, if not impossible, to locate any sizeable number of members of the community-at-large who would have any awareness that IMPACT was ever in Troy, Goshen, or Union Springs. There were, at the beginning of the project, occasional articles in the local newspapers describing the project, other articles also appeared when the visiting companies, the Camerata Trio and the Murray Louis Dance Company, were in residence. However, in this project, perhaps less than any other, there was little systematic effort planned for involving the community in Project IMPACT.

Reports from Classroom Teachers

Of particular relevance to the evaluation of IMPACT were the reactions of teachers to the project. Near the end of the second year of the project, the evaluation team prepared and distributed a

Questionnaire for Classroom Teachers. Twenty-four responses were received from teachers in the Troy Project--7 from Charles Henderson Junior High School, 5 from Elm Street Elementary, (representing Troy City in the project), 8 teachers from Goshen, and 4 teachers from Union Springs.

All of the teachers indicated that they felt the arts had achieved a more equitable role in their teaching as an outgrowth of Project IMPACT. The teachers also agreed that Arts IMPACT activities had allowed for an improved balance between affective and cognitive learning in the total school program.

The teachers also indicated a significant shift in the extent to which they incorporated the arts into their teaching of other instructional areas. Table 3 indicates the teachers' comments regarding this shift. Five of the teachers, for example, indicated that they were engaged in "many" arts activities before Arts IMPACT and continued to engage in "many" arts activities.

Ten of the teachers indicated that before Project IMPACT they were doing "some" arts activities but no indicated that they were doing considerably more.

The most dramatic shift took place in the five teachers who said that they were doing "few" arts activities before IMPACT but were now doing a large number of such activities. A more modest change was reported by the remaining four teachers who said that they were doing "little" in the way of arts activities before Project IMPACT and were now doing "some." No teachers indicated they were doing fewer activities.

TABLE 3

EXTENT TO WHICH ARTS ACTIVITIES WERE INCORPORATED INTO OTHER INSTRUCTIONAL AREAS

Before IMPACT	After IMPACT Much	Some	Little	Totals
Much	5	0	0	5
Some	10	0	0	10
Little	5	4	0	9
Totals	20	4	0	24

When asked about the amount of time that was involved in arts activities in their classes, the range of time was from seven hours per week to one hour per week with the average being about four and one-half hours.

Almost all teachers indicated that help was available whenever they needed it. Only two respondents from the junior high school indicated that they felt that help was rather unavailable in the areas of dance and drama. Accepting the validity of their comments, this simply reconfirms the inadisability of asking one person to cover two arts areas.

The reactions of the teachers to the usefulness of the selected personnel, activities, and other resources were generally positive. (See Table 4.) An examination of this table indicates that the majority of the respondents felt that (1) the summer workshop activities were of great value, (2) the school year inservice workshops were perceived of greatest value in the areas of visual arts and dance, (3) visual artists, dance companies, and dance teachers were most helpful, (4) the greatest help from the resource teachers came in the areas of the visual arts and dance, and (5) the resource materials, books, records and so on were reported most available in the visual arts and in music.

The majority of the teachers felt that their students' overall school achievement had been positively influenced by Project IMPACT, denying the assertion that the arts take away from the other subjects. Virtually all of the respondents indicated that the program and its

TABLE 4

PERCEIVED USEFULNESS OF SELECTED IMPACT PERSONNEL, ACTIVITIES AND RESOURCES TO THE CLASSROOM TEACHER

N = 24

Source	Art	Value							
		Great		Moderate		Little		No Comment	
		N	%	N	%	N	%	N	%
Summer Inservice	Visual	17	71	5	21	0	0	2	8
	Dance	15	63	6	25	1	4	2	8
	Drama	12	50	6	25	3	13	3	13
	Music	15	63	6	25	1	4	2	8
	Total	59	64	23	25	5	5	9	10
School Year Inservice	Visual	14	58	8	33	1	4	1	4
	Dance	14	58	8	33	1	4	1	4
	Drama	9	38	9	38	4	17	2	8
	Music	11	46	10	42	1	4	2	8
	Total	48	52	35	38	7	8	6	7
Visiting or Resident Artists	Visual	12	50	6	25	3	13	3	13
	Dance	12	50	6	25	3	13	3	13
	Drama	8	33	7	29	4	17	5	21
	Music	9	38	10	42	2	8	3	13
	Total	41	45	29	32	12	13	14	15
Art Resource Teachers	Visual	12	50	10	42	0	0	2	8
	Dance	11	46	10	42	1	4	2	8
	Drama	8	33	10	42	2	8	4	17
	Music	10	42	10	42	0	0	4	17
	Total	41	45	40	44	3	3	12	13
IMPACT Resource Materials (Books, records, equipment, etc.)	Visual	15	63	6	25	0	0	3	13
	Dance	12	50	8	33	2	8	2	8
	Drama	11	43	7	29	4	17	2	8
	Music	17	71	5	21	0	0	2	8
	Total	55	60	26	28	6	7	9	10

philosophies should be made available to all future teachers, again rejecting the premise that the arts program is only of value to persons who teach in the arts.

When asked about the specific changes that Arts IMPACT had made in the lives of their students, the responses were grouped into four general categories: (1) the students had increased their understanding and awareness and enjoyment and appreciation of the arts and artistic efforts of others, (2) students had gained self confidence in themselves in working in the arts, (3) students were able to express themselves better and that they were more outgoing, and (4) students were able to see things in their environment and see their bodies in a new light.

When asked how the teachers would describe the effect of IMPACT on their general approach to teaching, most of the responses tended to be quite general in nature, indicating that IMPACT had a positive effect. A number of teachers indicated that since being involved in Project IMPACT they had been correlating the arts with other subject matter and that the arts had become a more integral part of their teaching of all subjects. Some of the teachers indicated they felt that IMPACT had enabled them to be more relaxed and confident as they tried new things in teaching. Only three of the teachers said that they felt that there had been little change in their teaching as a result of Project IMPACT and only one teacher said that although she had tried to incorporate the arts into the other activities, because of the lack of time, space, and materials, she had been rather unsuccessful. This same respondent also indicated that she felt many of the people in the school system were against the program.

When the teachers were asked what they felt the most favorable dimension of the program had been, again the responses were divided into four general categories: (1) the influence of the visiting and artist-in-residence program and contact with other professionals, (2) the enthusiastic support of the arts resource teachers, (3) the new ideas for teaching gained by themselves, and (4) the increased student enthusiasm in the school program.

When asked what the teachers felt were the least favorable aspects of the program, the most common problem reflected was the matter of time. Many teachers indicated that there was not enough time to do or participate in all the activities that they would have liked to try. Some of the teachers also indicated that the school year inservice workshops were not as well planned and organized as they would liked to have seen them and a few teachers commented that there seemed to be a lack of communication particularly in the Troy Junior High School, between the IMPACT staff and the administration of the school.

When teachers were asked about the effect of the visiting or resident Artists-in-the-Schools Program, the teachers indicated that they felt that more students found the artists to be enjoyable, exciting, and stimulating, with the dance artists mentioned most frequently as working well with the children. Some members of the

Camerata Trio were mentioned as having provided valuable input to the teachers IMPACT efforts. At the Troy Junior High School, there were several respondents who indicated that the artists had no effect upon their students and that the artists had too little direct contact with their students.

When the teachers were asked to provide the evaluation team with any additional information related to IMPACT, which they wished to have considered in the final report, about half of the teachers did not respond. Of those teachers who did make comments, the majority indicated they felt IMPACT had been enjoyable, and exciting as an educational experience and several indicated that they would like to see the project continued. In addition two teachers noted that they felt that IMPACT had encouraged them to change their approach to teaching and had enabled their school to become more flexible in scheduling. Only one respondent made a negative comment. The burden of his comment was that he would liked to have seen much greater use of local talent from Troy State University rather than bringing artists in from other areas of the country.

The one remaining dimension of teachers' reactions to Project IMPACT came in the form of a public relations bulletin prepared by the Arts IMPACT staff summarizing quotes and comments from individual IMPACT teachers and administrators. Predictably all of the individuals who made statements found something positive to say about Project IMPACT. Because the purpose of this bulletin was to emphasize the positive aspects of the project, no attempt will be made to make an evaluative interpretation of these comments.

CONCLUDING OBSERVATIONS

Although the evaluation team has been critical of many aspects of the IMPACT Project in Alabama, the criticisms are in no way intended to suggest any deception or misrepresentation of the project by any of the project personnel. Each of the individuals was completely open about his behavior and attitudes and, in the opinion of the evaluators, a sincere and committed educator.

Such problems as emerged, therefore, cannot be attributed to bad faith but to matters of judgment, administrative style, and attitudes or values. In retrospect it is now clear that all of the deterrents to the success of this project were fully visible from the outset but were either ignored or rationalized away during the period of proposal review and negotiation.

It is now clear, for example, that the consortium was a "paper organization" with no explicit provisions for participation by all consortium members. Although consortiums can function in the absence of specified guidelines, the most casual acquaintance with the "principal parties" involved in this consortium would have confirmed that this particular one would not involve shared responsibility.

It was also obvious from the outset that the director of the project was not intended to provide any leadership in the arts. It would make about as much sense to appoint an art teacher to coach the football team as a football coach to direct an arts project, but that is what was done. When the original director left the project a second individual with a similar lack of background in the arts was appointed.

It was furthermore apparent that neither director was to be given any real authority for the allocation of resources or personnel and that they were expected to function in a "staff" rather than "line" relationship to the existing administrative structure of the Troy City Schools.

At the level of resource teachers, three individuals were reassigned to provide the substantive input. None of these teachers had any experience in directing inservice activities or in curriculum development, the two principal activities of the project.

Not only were the administrative arrangements and backgrounds of the project personnel less than optimal for an undertaking such as IMPACT, there was little openness to inputs from outside the system. Only because individual arts resource teachers were able to maintain personal contacts with consultants at Troy State University, the Alabama State Department of Education, and the Alabama State Council on the Arts and Humanities did such contacts contribute to the success of the project.

Although numerous attempts were made by individuals to provide the administration of the project with suggestions and observations intended to broaden their perspectives and ameliorate problem areas, there was little evidence that such suggestions had any influence.

In spite of parochial control of the project, it would be unfair to leave the reader with the impression that Project IMPACT in Troy, Goshen, and Union Springs has not had a number of very positive residual effects in the school systems involved. Without question, the most successful of the individual schools in the Alabama Project was the elementary school in Union Springs. The success of the Union Springs Program occurred in spite of extremely difficult sets of circumstances: a complete change in its student population, a substantial shifting of instructional personnel, a very old and meagerly maintained physical plant, administrative support which was verbally encouraging but financially unresponsive, minimum input from resource teachers, and the fewest IMPACT-supported staff of any of the schools in the program. In spite of all of these normally debilitating factors, the principal of the school and the IMPACT teachers at Union Springs found the arts to be a unifying concept which they could use to bring their school and its program together. The arts at Union Springs truly became the vehicle by which the principal reorganized her entire school program, allowing her to accomplish her objective of bringing the students and teachers together in a humane and meaningful way.

If Project IMPACT had done no more in Alabama than to demonstrate the success of the project in Union Springs it would have been well worth the Federal money which was expended. In point of fact, however, Union Springs received a very small percentage of money, having shared only in the summer workshops for four teachers, the inservice activities, and the availability of resource teachers one day every other week. The success at Union Springs indicates that the real dimension of change is not dollars but administrative and teacher commitment to change. Where there is a will to change a school, as was true at Union Springs, change can occur with very modest levels of inservice support and the availability of a minimal input from qualified inservice personnel to provide the encouragement and ideas the staff and administration must have.

At the Goshen School, the project began the 1970-71 school year with several teachers who were open to change and serious about their commitment to giving the arts a chance. Their enthusiasm, however, was short-lived because of complete unresponsiveness of the leadership in the Goshen School. Teachers who were initially committed to the idea of working in the arts often found themselves working in a climate of hostility and indifference from their colleagues, who jealously felt that the IMPACT teachers were getting something extra, and from an administration that was completely unwilling to provide even the minimal supplies and materials for the development of arts activities. In spite of this, several of the IMPACT teachers did try to organize a very successful circus activity involving both parents and students. However, the enthusiasm to continue such activities was considerably dampened when the teachers found that all of the materials which had been purchased to develop the circus unit had to come out of their own pockets. Understandably, when the IMPACT teachers found there was absolutely no support or reimbursement for materials and supplies their enthusiasm for undertaking a second major unit in the arts waned considerably. In spite of the lack of administrative support and the petty jealously which the administration allowed to continue, a number of the IMPACT teachers continued to to engage in arts activities within the confines of their own classrooms and found themselves and their students' attitudes toward school changing in a very positive direction. The majority of the teachers, however, not being part of IMPACT continued to be unaffected by the efforts of the resource team.

The second year at Goshen saw the removal of the principal of the school and the appointment of a man who, although untutored in the arts, was generally supportive of the project and did what he could to recover from the diaster of the first year. With all of his other responsibilities, however, he was only able to give a modest amount of personal attention to the project and the program at Goshen never really recovered completely. In the evaluators' opinion, were it possible to show the principal at Goshen through travel to other IMPACT sites and more extensive personal involvement with the arts, what was possible, the very modest beginning made during the second year of the project in IMPACT could be salvaged. However, with the change in administration at the superintendent's level in Pike County and the lack of any real plan to continue IMPACT at Goshe, it is probable that the only residual effect of IMPACT at Goshen School will remain the handful of classrooms taught by IMPACT teachers. It is extremely doubtful that aside from the eagle standing on the front lawn of the Goshen School made by the Artist-in-Residence that there will be much if any obvious residue from the presence of Project IMPACT in the Goshen Schools within a year.

Although the project was ostensibly a consortium of three school systems, Troy City School District was the fiscal agent for the project and received the major benefit from the project funds. The Union Springs and Goshen Schools only benefited from the grant in three ways. First, there were a limited number of teachers (originally 5 from Union Springs and 10 from Goshen) who were given released time for inservice activities and who were invited to attend the summer workshops. The second benefit for the Goshen and Union Springs Schools came from the availability of the resource team one day every other week in Union Springs and one day a week in Goshen. The third type of benefit was the presence of the visiting artists. With the exception of these three components and the loan of some materials purchased through the grant, all the remaining funds, in one way or the other, went to the Troy City District. The project directors were regarded as employees of the Troy City School System and their salaries paid for out of grant funds, allowing Troy City Schools to employ another person to nominally cover the former duties of the director. The resource teachers were also hired with grant funds but since the resource teachers were already employees of the Troy City Schools their salary savings were used to employ part-time personnel to cover the previously assigned duties of the resource personnel. Half of the IMPACT teachers came from the Troy City Schools and the materials and supplies purchased for the project were regarded by the Troy City Schools as reverting to them at the conclusion of the project.

In effect, therefore, aside from the availability, on a limited basis, of the resource team and the released time for a small number of teachers at Union Springs and Goshen, all of the grant funds were spent in Troy City. One would expect, therefore, that this site, out of the three, would have achieved the greatest growth. Unfortunately, this was not the case. For a variety of reasons discussed earlier, the influence of the project in Troy City was substantially less than might have been expected. As was true in Goshen, several individual teachers in the Troy City Schools were reoriented to the arts. However, in neither Elm Street nor in Charles Henderson Junior High School was there any school-wide commitment to Project IMPACT. Although the central administration of the Troy City Schools was repeatedly advised that the attitude of the principal of Charles Henderson Junior High School was not supportive of Project IMPACT and was seriously interfering with the effectiveness of the project, the administration was unwilling to take the necessary steps to see that a more supportive administrative climate was provided in that school. At the Elm Street School, although the principal was relatively more committed to the success of the project, changes occurring at Elm Street are still confined to the changes in individual classrooms rather than a school-wide commitment to the arts. In some ways the Alabama IMPACT Project provides what might be thought of as a critical experiment contrasting the effect of administrative commitment and no resources (typified by Union Springs) with adequate resources and no commitment (typified by Troy City). The evidence clearly indicates that no amount of resources without administrative commitment can make a project like IMPACT succeed. In contrast, the evidence also indicates that if there is strong administrative commitment to change, even minimal resources will not prevent the change from taking place. A final implication which comes out of the Troy Project is that in spite of the very severe physical and artistic deprivation in an area, a project like IMPACT can be successful. There are ways of compensating for such deficiencies if there is a commitment to do so. The success of a project like IMPACT is relatively independent of the existing artistic climate if the school is committed to change.

PART VII: RESULTS OF EVALUATION

FINDINGS

OBSERVATIONS

RECOMMENDATIONS

RESULTS OF EVALUATION

The scope and diversity of the data yielded by the implementation of Project IMPACT at the five sites, most of which had their own unique needs and strategies for implementation, are at first overwhelming. To facilitate interpretation, the present section of the report examines the findings from the five sites and focuses on those attributes and strategies common to a majority of them. (In-depth studies of individual project sites are included in the Final Report.) In addition to discussion of findings, observations are made regarding some implications of the project which were not necessarily apparent from the data analysis. Finally, recommendations are made. The recommendations are intended to provide guidelines for persons interested in fostering changes in school programs similar to those made in IMPACT schools.

FINDINGS

Because the project was primarily concerned with the retraining of teachers, the ensuing discussion will concern changes in teachers' attitudes and behaviors as they relate to the five broad objectives identified at the outset of the project. The term "teachers" refers to classroom teachers or non-arts specialists; those persons employed by the project to provide the art content and who were primarily responsible for the retraining will be referred to as "resource teachers," and the term "consultants" will refer to people outside the local schools who were in one way or another brought in to support the project.

For each of the broad objectives listed for IMPACT in the original proposal, a brief discussion of the findings related to the objectives will follow. Detailed discussions of the extent to which these objectives were met in individual projects may be found in the preceding chapters of this report.

Objective 1. To reconstruct the educational program and administrative climate of the school in an effort to achieve parity between the arts and other instructional areas and between the affective and cognitive learnings provided in the total school program.

Virtually all teachers in all project sites believed the educational program in their school had been reoriented in such a way that greater parity had been achieved between the arts and other instructional areas. They also indicated that a desirable balance had been achieved between affective and cognitive learnings. Observations by the evaluation team, project administrators, resource teachers, and many visitors to the project sites corroborated the teachers' views.

Objective 2. To develop educational programs of high artistic quality in each art area, i.e., the visual arts, music, dance, and drama, in each of the participating schools.

The broad objective regarding the development of educational programs of "high artistic quality" in each art area was not so readily agreed upon. "High artistic quality" implies evaluation based on certain standards about which arts teachers, artists, and other persons concerned with education in the arts do not entirely agree. Music programs, for example, have traditionally been evaluated on the basis of their performing groups. Some educators would argue that while performances are an important aspect of music programs they should not comprise the sole basis for evaluation, particularly when musicians cannot agree as to what constitutes a "quality" performance. Should programs be judged in terms of absolutistic standards of performance, should students' levels of musical development be considered, or should other criteria be applied? Indeed, assessment of the quality of an arts program must take into account many factors.

That the quality of arts programs in IMPACT schools improved greatly over the two years of the project is apparent. To way without qualifications, however, that all were of "high artistic quality" would be an overstatement in the view of some observers, especially if one had professional standards as the basis for comparison. On the other hand, when arts programs in IMPACT schools are compared with arts programs in similar but non-IMPACT schools, most IMPACT schools would compare quite favorably with their counterparts.

The evaluation team believes that, while the IMPACT arts programs were generally of high artistic quality for the level and experiences of the teachers and students involved, the term "artistic" implies a very limited basis for evaluating the "quality" of an arts program. It tends to focus the attention on art products and performances, whereas the real essence of an arts program is what it does for the student involved. As will be apparent in the subsequent discussion, the IMPACT arts programs, when considered in this light, can only be evaluated as high "quality" programs. Perhaps the following statement by Harlan Hoffa, President of the National Art Education Association, best characterizes the reactions of many observers of IMPACT:

> It [IMPACT] has proved to be an exceptional educational activity; innovative, exciting, involving, totally, entire schools and school districts and, most importantly, it offers a beacon for educational change with which few other projects, in arts education or elsewhere, can compare. I wholeheartedly urge its continuance by whatever means may be available.

Objective 3. To conduct inservice programs, including summer institutes, workshops, demonstrations, and other similar activities, for the training of teachers, administrators, and other school personnel in the implementation of programs exemplifying high aesthetic and artistic quality into the school program.

Because of the teacher retraining emphasis, inservice programs comprised a major segment of each IMPACT Project. Inservice programs varied considerably among the projects, but the majority of them utilized arts consultants to work with both the resource teachers and classroom teachers. Workshop approaches usually involved one or both of the following: (1) experiences and activities in the various arts for teachers and (2) demonstrations of arts activities appropriate for children. Basic concerns of most workshops were to enrich teachers' experiences in the arts, to build their confidence in teaching the arts, to encourage them to utilize the arts in the teaching of other instructional areas, and to develop strategies whereby classroom teachers and arts resource teachers could work cooperatively in enriching the school program through the arts.

The evaluation team developed questionnaires for the summer workshops, and the majority of teachers' responses to workshops were extremely positive. The relative emphasis on the value of experiences in the different arts varied from workshop, but overall, it appears that the dance programs had the greatest impact. This might be attributed partially to the fact that music, the visual arts, and to a certain extent drama, were already parts of the curriculum in most schools, but, with one exception, dance programs were new to the participating schools. Dance also was reinforced through the dance companies which visited schools under the sponsorship of the National Endowment for the Arts and the U.S. Office of Education in their joint Artists-in-Schools Project.

While factors contributing to the success of the inservice programs were many and varied, some common strategies were utilized. Perhaps of greatest importance was the fact that the most successful programs made each teacher feel as if "there was something of value in it" for him or her and that the project leaders were genuinely interested in him or her as an individual. Particular strategies which helped accomplish this included (1) the providing of released time, extra pay, or credit toward salary increments, and (2) the provision of quality consultants, not only consultants from the immediate locale and nearby colleges and universities, but also outstanding consultants of national renown. Other strategies contributing to the success of the inservice programs were that (1) administrators and staff members other than teachers (e.g., teacher aides, media specialists, counselors, etc.) participated, (2) the programs were tailored to fit the needs of the schools and teachers involved, and (3) the content of most inservice programs encompassed all the arts and generally was presented in such a way as to be non-threatening to the teachers.

Several inservice programs (or phases of inservice programs) were particularly noteworthy and, in the opinion of the evaluators, provide models worthy of emulation by others. For example, the cooperative program worked out between the Columbus Project and a group of consultants from Ohio State University showed how cooperative planning and working together in a give-and-take atmosphere can foster increased teacher security in the arts and can develop positive attitudes toward using the arts as an integral part of the elementary school program. The Glendale Project, with its particular economic restraints, developed a model for retraining classroom teachers as arts resource teachers. Such a model might be appropriate in other school districts having similar financial constraints. The Eugene Project's initial summer workshop and the second summer workshop at Philadelphia both provide exemplars for facilitating increased communication and rapport among a school's faculty. The Troy Project provided an inservice model utilizing consultants from a variety of agencies concerned with promoting the arts, e.g., the Alabama State Department of Education, the JDR 3rd Fund Arts in Education Program, and CEMREL.

In summary, a variety of successful inservice models were developed, and teachers perceived most inservice activities to be either of "moderate" or "great" value to their teaching. In addition, many teachers indicated that their inservice experiences had proved to be stimulating and enriching for them personally as well as professionally.

Objective 4. To develop ways to infuse the arts into all aspects of the school curriculum as a means of enhancing and improving the quality and quantity of aesthetic education offered in the school and as a principal means for affective learning experiences in the total school program.

This objective was subject to interpretation in two senses. In the narrower sense, programs were examined in terms of the extent to which they utilized the arts in the teaching of other subject matter. In the broader sense, programs were examined in terms of the effect of particular implementation models on a school's learning atmosphere, i.e., the effects of the particular program on students' affective responsiveness to the total school program. It is the belief of the evaluation team that the broader interpretation of this objective is the greater concern.

A majority of teachers in all project sites indicated that the role of the arts in their classrooms had increased as a result of IMPACT. There were dramatic shifts in the extent to which teachers incorporated the arts into the teaching of other instructional areas.

Before IMPACT, most teachers incorporated the arts "little" or "some"; after IMPACT, most teachers incorporated them "much." Observations by the evaluation team corroborated teachers' perceptions in this regard.

In response to a question regarding the effects of IMPACT on their general approach to teaching, teachers' most frequent responses were that (1) IMPACT generally broadened their approach, (2) there was a much freer approach--they felt free to try new and varied activities, (3) there was much greater emphasis on using arts activities with other instructional areas, and (4) their approaches had become more child-oriented.

Examination of programs in terms of the effects of the arts programs on the total learning atmosphere revealed changes of perhaps even greater magnitude than the individual teachers' programs. Teachers from four of the five projects noted that students' attitudes toward school became more favorable as a result of IMPACT. Students liked school in IMPACT schools. Observations by the evaluation team and other visitors corroborated the teachers' perceptions in regard to student attitudes toward school.

Many factors may have contributed to the development of students' positive attitudes toward school. While the relative effect of each factor, naturally, varied among the project sites, it is apparent that the implementation strategies utilized in the project sites were the primary factors in changing the school learning atmospheres.

A strategy which seemed to have a particularly strong influence on changing school atmosphere was to involve the building principals. In all IMPACT schools where the principals were committed to change through the arts, the programs flourished. Other strategies common to more than one site and which affected the total school learning atmosphere included (1) cooperative planning between arts resource teachers and the classroom teachers, and (2) the planning of special arts weeks, days, or celebrations which involved entire schools and in some cases parents and other members of the community.

In summary, wherever classroom teachers, arts resource teachers, and principals worked unselfishly to change a school's learning atmosphere, change took place.

Objective 5. To utilize a number of outstanding artists, performers, and educators from outside the school system, for the purpose of enhancing the quality of the arts experiences of children.

A major aspect of Project IMPACT was the establishment and utilization of programs with artists and consultants from outside the local school. As in the implementation of other aspects of the project, the project sites varied in their approaches to this objective.

Through the Artists-in-Schools Program of the National Endowment for the Arts and the U.S. Office of Education, two project sites were able to have visual artists-in-residence for the duration of the project. All projects were able to have dance companies and/or other artists visit for various lengths of time, usually two or three weeks. In addition to artists sponsored under the auspices of the Artists-in-Schools Program, most projects made extensive use of local artists.

Consultants in the arts were usually professional educators from nearby colleges or universities, although some non-local consultants of national renown also were drawn in by individual project directors. In most cases consultants worked with teachers through the local projects' inservice programs.

The majority of the visiting artists and consultants made valuable contributions to the IMPACT programs with which they worked. Generally, it appeared that better working relationships developed between IMPACT personnel and the short-term visiting artists than between IMPACT personnel and the artists-in-residence for an entire school year. It is speculated that the planning done by the local arts resource teachers in preparing for the visits did much to enhance their effectiveness. In the case of in-residence artists, close working relationships failed to develop between them and the arts resource teachers in the schools. Reasons for this varied, but generally it is believed that both the resource teachers and the artists must accept responsibility for this. At any rate, there is a definite need for more effective strategies to be developed for utilizing artists-in-residence in schools. However, the contributions of the consultants, resident artists, and visiting artists were many. They brought an aura of professionalism to all project sites and generally created excitement and inspiration in the school and community. They provided outstanding public relations for the IMPACT schools. Finally, their performances and instruction touched in one way or another all of the students and teachers involved. In summary, the visiting artists and consultants comprised an important dimension of Project IMPACT.

OBSERVATIONS

In addition to the findings related to the five broad project objectives, the data provided bases for several observations regarding the project as a whole. They include observations about effects of or effects on administrators, teachers, students, and curriculum change.

1. The implementation of IMPACT ideals in a diversity of settings did much to strengthen the findings of the project. Too often innovative programs are limited to a given type of school organization and have little application to other situations. IMPACT was implemented in five geographically separated communities which provided diverse social, economic, and political settings for the project. The schools varied greatly in terms of administrative organization, philosophy, curricular structure, physical facilities, quality of teachers and supportive personnel, and overall resources available. The guidelines for the project were flexible enough to allow for individuality while still being committed to a common goal.

2. While such diversity provided strength, it also created difficulties in coordinating efforts and exchanging ideas among the five sites. The coordination provided by the JDR 3rd Fund's Arts in Education Program during the second year of the project did much to facilitate

inter-site communication. The project coordinator proved invaluable in serving as a spokesman for the project and involving project staff in presentations to national, regional, and state meetings of educators. Such coordination did much to enhance the effectiveness of the project and to disseminate information about it.

3. There appeared to be a strong correlation between the success of a program and the administrative support it received. Most notable was the influence of the building principal. Wherever building principals were deeply committed to and involved in planning and carrying out IMPACT strategies, the project flourished. There proved to be notable differences in the relative successfulness of IMPACT strategies even between schools within a given project site. While many variables might have had a bearing on this, it is the belief of the evaluation team that administrative support at the building level was the primary factor.

4. The choice of a director for a specialized project such as IMPACT has a significant effect on the outcomes. Among the five projects, two directors were former art supervisors, one was a building principal, and two were members of the superintendent's staff. Although there were some administrative arguments in favor of each of these choices, several additional considerations emerged which, in the opinion of the evaluation team, were highly significant.

(1) Background of the director in the arts. Although many of the responsibilities of a project director are administrative in nature, many others are substantive. Those directors that were chosen because of their administrative positions, ignoring their understanding of the arts were at a marked disadvantage during the early stages of the project; most of the administrators, however, relied on an appointed assistant director as arts coordinator who effectively handled the arts portion. (2) Delegated authority and administrative support. There was a clear distinction among the projects in the degree to which directors were free to plan activities and commit resources. In some instances directors were allowed virtually complete freedom to organize and commit human and financial resources within the terms of the grant and the fiscal policies of the district. In other instances directors were given virtually no autonomy to make decisions without higher-level approval. Again, in the opinion of the evaluation team, in those instances where the director was not free to plan and commit resources the project suffered. (3) Unqualified commitment to the premise of the project. Although the arts can serve as a vehicle for accomplishing many worthwhile outcomes within a school, the underlying premise of IMPACT was that by strengthening teachers' backgrounds in the arts, art would become a more meaningful part

of the curriculum and of the lives of children. Projects which used IMPACT as a means of reorganizing the faculty or promoting greater faculty interaction necessarily found themselves compromising two objectives. (4) Ability to instill enthusiasm and confidence in teachers. One of the major reasons why teachers do not incorporate the arts into their classroom activities is because they have had little or no training in the arts and because they have been repeatedly told that the art ares must be handled by specialists. Further, the arts, because they are expressive in nature, require teachers to "loosen up" and step out of their authority figure roles. This is very difficult for teachers to do unless they can be encouraged to overcome their inhibitions about the arts and made to feel secure and confident. The ability of the director and his/her resource teachers to effect this change in teachers is the key to retraining in the arts.

5. The inservice aspect of IMPACT, while varied in scope and nature according to the perceived needs of each project site, constituted a major segment of the project. The very fact that no given model for inservice was imposed on the five sites added strength to the project. It allowed for the development of several different inservice models. All inservice programs provided opportunities for teachers and other school personnel to experience not only professional growth with regard

to using the arts in schools, but also to have encounters with the arts in such ways as to make the arts of much greater significance to them personally. As the arts took on a new position in the teachers' personal value systems, it became increasingly apparent that the role of the arts in their classrooms also changed. It should be mentioned, however, that in some instances resource teachers responsible for planning and conducting inservice programs themselves had little or no background to carry on such activities. As a consequence, a good deal of trial-and-error learning on the part of the resource teachers took place. This often produced anxiety on the part of teachers, because they sensed it might be a waste of their time and energy.

6. Successful arts programs require commitment on the part of those who will be expected to implement them. Arts specialists, resource teachers, and consultants cannot force arts programs into a school; arts programs must involve the total school and must be developed by all persons responsible for implementing them. As Project IMPACT progressed, it became increasingly apparent that both inservice and school programs in which classroom teachers were integrally involved in planning and implementing proved to be more successful than programs in which teachers did not actively participate in

planning. There appeared to be a strong correlation between teacher involvement and the degree of commitment with which they implemented IMPACT ideas in their classroom.

7. The arts can become important in the lives of students whether taught by classroom teachers or arts specialists or both. For economic reasons one project site found it necessary to retrain classroom teachers to serve as arts resource teachers; others used arts specialists as resource teachers in the arts. The extent to which resource teachers did the actual teaching as opposed to assisting classroom teachers with advice, ideas, or materials varied considerably among the project sites. This was partially due to the organizational structure of the schools, and there is no evidence to suggest that any one organizational pattern is any better than any other. Generally, however, there was a shift to having the arts resource teachers devote an increasing proportion of their efforts to assisting classroom teachers rather than spending their time teaching students in the traditional 20 to 30 minute periods once or twice a week. Differences in apparent teacher effectiveness tended to be a function of the individual teacher's involvement and the communication system set up between arts resource teachers and classroom teachers.

Where good communications and cooperation were evident, programs flourished. In those instances where the arts resource teacher simply "took over" classes without involving the classroom teacher, little teacher growth took place. In most cases, however, the elementary classroom teacher was present when the arts resource teacher presented demonstration lessons.

8. IMPACT programs tended to differ from most school arts programs in that they were based on a spirit of cooperation rather than competition. Too often an arts teacher is concerned with developing a strong program in his particular area of specialization. Rarely do arts teachers with different areas of specialization work together to strengthen the position of all the arts in a school. In all IMPACT schools it was evident that much cooperative planning was going on, not only among the arts resource teachers, but among them and classroom teachers.

9. All project sites provided a wide variety of rich experiences in the arts for both teachers and students involved in IMPACT. The project afforded them many opportunities to experience firsthand art works and performances which would otherwise have been unavailable. In addition, it stimulated project leaders, resource teachers, and classroom teachers to seek out previously untapped community resources in the arts. As a result, both teachers and students exhibited an increased interest in and awareness of the arts.

10. The project's emphasis on new and different approaches resulted in many teachers becoming more flexible in their classrooms. Many of them reported that they had become much more "open" in their teaching approaches. Their experiences with new approaches in the arts had a carry-over into other instructional areas. Most teachers indicated that the encouragement and success they had met with in IMPACT would have a permanent effect on their teaching; they were no longer afraid to try new approaches. Such openness on the part of teachers is essential if schools are to meet the demands of contemporary curricular needs.

11. At the onset of the project many teachers and other persons involved in Project IMPACT expressed a concern regarding the possible deleterious effects that increased emphasis in the arts might have on student achievement in other academic areas. Generally, teachers at the conclusion of the project indicated a belief that IMPACT either had affected such achievement positively or not at all. Data from several project sites which was examined by the evaluation team revealed no definite changes regarding academic achievement during IMPACT years compared to the years preceding IMPACT. It was concluded, therefore, that curricula with an arts orientation do not adversely affect achievement in the traditional academic areas. To the

contrary, it is believed that, if long range effects were studied, they would indicate a positive effect on achievement in academic areas. Since teaching in the arts obviously does take time away from other areas, the obvious implication is either that there is more time already devoted to academic subjects than is really necessary, or that a better balance of cognitive and affective experiences has a symbiotic effect on both. Observations by teachers and parents have corroborated this viewpoint, even in the two years.

12. Another outgrowth of the project was the change it brought about in student behavior. Teachers from all projects noted that experiences in the arts provided students with opportunities to meet with success in activities that were reinforcing, thus enhancing many students' self-concept. While increased self-concept (or self-confidence or reliance, as other teachers put it) is not in the eyes of some educators a high priority objective for education in the arts, the evaluation team maintains that it is one of the most important outcomes of any educational program. The arts are to enhance life, and if students' self-esteem can be fostered through arts experiences, then the arts should have an even stronger position in the curriculum.

13. A final observation, while related to previous findings and observations, is perhaps the most revealing in regard to the effects of IMPACT on students. Teachers from four of the five project sites noted that students' attitudes toward school became more favorable as a result of IMPACT; students liked school in IMPACT schools. In an advanced report of a major study on the effects of family and schooling in America, Bane and Jencks maintain that ". . . the primary basis for evaluating a school should be whether the students and teachers find it a satisfying place to be."[1] If this criterion were applied to IMPACT schools, the project would be judged as an overwhelming success.

The foregoing observations reinforce the findings that Project IMPACT was successful in fulfilling its objectives. Further evidence of the success of the project was the fact that the school districts involved have provided avenues for continuing, and in some cases expanding, Project IMPACT after the outside financial support had ended. A consortium was developed among the five projects to continue to share ideas and to work together in seeking outside resources. Each participating school district is contributing to the furtherance of IMPACT ideals.

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[1] Mary Jo Bane and Christopher Jencks, "The School and Equal Opportunity," Saturday Review of Education, LV. No. 38 (October 1972), 41.

RECOMMENDATIONS

The foregoing data and discussion provide a basis for making recommendations to readers who might be interested in fostering curriculum change, particularly with regard to curricula in the arts, but also with regard to strategies for change in other areas of the curriculum. Recommendations are directed to three groups of people: (1) curriculum planners/funding agencies, (2) school personnel, and (3) evaluators.

Curriculum Planners/Funding Agencies

1. Any new curriculum model should allow sufficient lead time in planning so that all persons involved are oriented to the purposes of the program. Communication among consultants, resource teachers, classroom teachers, and administrators must be established at the outset of the program and maintained throughout if it is to be maximally effective.
2. The planning for change should be done cooperatively by those who will be involved. Particular care should be taken to see that teachers do not feel change is being forced upon them. They must feel that they are the ones bringing about changes which _they_ want made.
3. Goals of curriculum change must be stated in terms which can be operationalized. Even with the realization that the developing of innovative curricula should

accommodate a certain amount of trial and error, the need for change and the direction in which a new curriculum is to move should be stated in as precise a manner as possible. In this age of accountability, vague and meaningless goals and objectives can no longer be accepted.

4. Planners of change should consider carefully alternative approaches for effecting change. Factors affecting the appropriateness of certain approaches are many and complex. In particular, strategies for utilizing the various inservice models must take into account many factors, e.g., socio-cultural makeup of the community, economic resources, perceived needs of the students, a school's organization, teachers' strengths and weaknesses, etc.
5. For greatest "payoff" in terms of change, planners of new curricula would do well to focus initially on change in the affective domain. Once administrators and teachers become committed to new ideas or ways of teaching, the follow-through implementation will be accomplished with relatively little difficulty.

School Personnel

1. Expertise from outside a given school district should be utilized in effecting change; however, outside consultants should be made cognizant of the constraints within which

any curriculum change must be implemented. Their expertise, guidance, instruction, etc. must be adapted to the needs of the school situation at hand; no longer should "experts" come into schools and "do their thing" without being fully aware of its relationship to the curriculum changes desired.

2. Changes in arts programs within a school should be made only after consideration of their relation to the total school curriculum. Arts teachers must broaden their views regarding the role of the arts in schools. Too often arts teachers fail to see "their" programs as a part of a total arts program and an overall curriculum of a school. It is believed that the role of the arts in the curriculum will be strengthened rather than weakened if arts teachers work to make the arts an integral part of the school curriculum.

3. Arts teachers must adapt their programs to meet new curricular designs. For example, some new curricular designs do not accommodate performance centered activities for large groups. Arts teachers must provide experiences for students working individually or in small groups and often without direct teacher supervision. The development of materials and other resources for individualizing arts experiences are the responsibility of the art teachers.

4. Arts teachers must learn to work in teams with other arts resource teachers, consultants, and classroom teachers if the arts are to play an increasingly vital role in the

curriculum. Too often teachers are concerned only with working in their own specified instructional area with little regard for the interests, concerns, and ideas of teachers in other areas. An exchange of ideas and concerns is essential if the needs of students in today's complex world are to be met.

Evaluators

1. The utilization of an evaluation unit external to project sites, while advantageous in many respects, also presents some problems. For a project of national scope, the most obvious problems are those related to logistics and communications. Provisions for site visitations, exchange of materials and data, and general communications require considerably greater resources than a locally-based evaluation unit would normally require. An external evaluation unit, which because of logistics and communications must provide primarily post-hoc evaluation, also gives rise to certain anxieties on the part of some project personnel who may see the evaluation as somewhat threatening. It is the recommendation of the evaluation team that future evaluation efforts combine the advantages of both the locally-based unit and an external unit. A member of the evaluation unit should be stationed at each project site, although he should still be responsible to the external unit. His role

would be to expedite communications, data gathering, and feedback. In particular, he would be available to meet the day-to-day evaluation needs of the local project.

2. The role of an evaluation component should be determined at the onset of a project. To be most effective, evaluative data should be purposive, i.e., it should provide data for decision making not only at the conclusion of a project but also throughout the project. It should be designed to provide data relevant to the making of all major decisions in the course of the project. If a system can be established whereby evaluative data can become the prime bases for decision making during a project, as well as at its conclusion, the entire project will be considerably strengthened. Such evaluation would require a system of immediate feedback. Immediate feedback, especially in a relatively short term project, is essential if it is to provide a prime basis for decision making throughout a project.

3. A final recommendation regarding evaluation concerns the uniqueness of arts programs. By virtue of the diversity of goals of education in the arts, evaluation efforts must be multi-faceted. The various kinds of achievement in the arts do not lend themselves to traditional kinds of measurement. It is the belief of the evaluation team that assessment should rely much more on description of the programs

and activities involved as well as teacher and student behaviors than on achievement in the arts. Consideration should be given the individuality of the persons and activities involved, and then allow the reader to make his own judgments regarding the effectiveness of the program. Such evaluation, therefore, requires a broad "demonstration model," one that documents the outcomes of an arts program through a variety of media: verbal, visual, and aural.